



**JEAN VALJEAN.**

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**LES**

**MISERABLES.**

**BY**

**VICTOR HUGO.**

To be published in Five Parts—Each Part a Complete Novel,  
as follows:

FANTINE,  
COSETTE,

MARIUS,  
ST. DENIS,

JEAN VALJEAN.

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RICHMOND:  
WEST & JOHNSTON.

1864.







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(THE WRETCHED )

A *Nobel*.

BY

VICTOR HUGO.

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A NEW TRANSLATION, REVISED.

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IN FIVE PARTS:

I. FANTINE.

III. MARIUS.

II. COSETTE.

IV. ST. DENIS.

V. JEAN VALJEAN.

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PART V

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# LES MISÉRABLES.

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## JEAN VALJEAN

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### Book First.

#### WAR BETWEEN FOUR WALLS.

##### I.

###### WHAT CAN BE DONE IN THE ABYSS BUT TO TALK.

The insurgents, under the eye of Enjolras, for Marius no longer looked to anything, turned the night to advantage. The barricade was not only repaired, but made larger. They raised it two feet. Iron bars planted in the paving stones resembled lances in rest. All sorts of rubbish added, and brought from all sides, increased the exterior intricacy. The redoubt was skilfully made over into a wall within and a thicket without.

They re-built the stairway of paving-stones, which permitted ascent, as upon a citadel wall.

They put the barricade in order, cleared up the basement room, took the kitchen for a hospital, completed the dressing of the wounds; gathered up the powder scattered over the floor and the tables, cast bullets, made cartridges, scraped lint, distributed the arms of the fallen, cleaned the interior of the redoubt, picked up the fragments, carried away the corpses.

They deposited the dead in a heap in the little Rue Mondétour, of which they were still masters. The pavement was red for a long time at that spot. Among the dead were four National Guards of the banlieue. Enjolras had their uniforms laid aside.

Enjolras advised two hours of sleep. Advice from Enjolras was an order. Still, three or four only profited by it. Feuilly employed these two hours in engraving this inscription on the wall which fronted the wine-shop:

“VIVENT LES PEUPLES!”

These three words, graven in the stone with a nail, were still legible on that wall in 1848.

The three women took advantage of the night's respite to disappear finally, which made the insurgents breathe more freely. They found refuge in some neighboring house.

Most of the wounded could and would still fight. There were, upon a straw mattress and some bunches of straw, in the kitchen now become a hospital, five men severely wounded, two of whom were Municipal Guards. The wounds of the Municipal Guards were dressed first.

Nothing now remained in the basement room but Mabeuf, under his black cloth, and Javert bound to the post. "This is the dead room," said Enjolras.

In the interior of this room, feebly lighted by a candle, at the very end, the funereal table being behind the post like a horizontal bar, a sort of large dim cross was produced by Javert standing, and Mabeuf lying.

The pole of the omnibus, although maimed by the musketry, was still high enough for them to hang a flag upon it.

Enjolras, who had this quality of a chief, always to do as he said, fastened the pierced and bloody coat of the slain old man to this pole.

No meals could now be had. There was neither bread nor meat. The fifty men of the barricade, in the sixteen hours that they had been there, had very soon exhausted the meagre provisions of the wine-shop. In a given time, every barricade which holds out, inevitably becomes the raft of *le Méduse*. They must resign themselves to famine. They were in the early hours of that Spartan day of the 6th of June, when, in the barricade Saint Merry, Jeanne, surrounded by insurgents who were asking for bread, to all those warriors, crying: "Something to eat?" answered: "What for? it is three o'clock. At four o'clock we shall be dead."

As they could eat nothing, Enjolras forbade drinking. He prohibited wine, and put them on allowance of brandy.

They found in the cellar some fifteen bottles, full and hermetically sealed. Enjolras and Combeferre examined them. As they came up Combeferre said: "It is some of the old stock of Father Hucheloup who began as a grocer."

"It ought to be genuine wine," observed Bossuet. "It is lucky that Grantaire is asleep. If he were on his feet, we should have had work to save those bottles." Enjolras, in spite of the murmurs, put his veto upon the fifteen bottles, and in order that no one should touch them, and that they might be as it were consecrated, he had them placed under the table on which Father Mabeuf lay.

About two o'clock in the morning, they took a count. There were left thirty-seven of them.

Day was beginning to dawn. They had just extinguished the torch which had been replaced in its socket of paving-stone. The interior of the barricade, that little court taken in on the street, was drowned in darkness, and seemed, through the dim twilight horror, the deck of a disabled ship. The combatants going back and forth, moved about in it like black forms. Above this frightful nest of shadow, the stories of the mute houses were vividly outlined; at the very top the wan chim-

neys appeared. The sky had that charming undecided hue, which is perhaps white, and perhaps blue. Some birds were flying with joyful notes. The tall house which formed the rear of the barricade, being towards the East, had a rosy reflection upon its roof. At the window on the third story, the morning breeze played with the grey hairs on the dead man's head.

"I am delighted that the torch is extinguished," said Courfeyrac, to Feuilly. "That torch, startled in the wind, annoyed me. It appeared to be afraid. The light of a torch resembles the wisdom of a coward; it is not clear, because it trembles."

The dawn awakens minds as well as birds; all were chatting.

Enjolras had gone to make a reconnoissance. He went out by the little Rue Mondétour, creeping along by the houses.

The insurgents, we must say, were full of hope. The manner in which they had repelled the attack during the night, had led them almost to contempt in advance for the attack at daybreak. They awaited it, and smiled at it. They had no more doubt of their success than of their cause. Moreover, help was evidently about to come. They counted on it. With that facility for triumphant prophecy which is a part of the strength of the fighting Frenchman, they divided into three distinct phases the day which was opening: at six o'clock in the morning a regiment, "which had been labored with," would come over; at noon, insurrection of Paris; at sundown, Revolution.

They heard the tocsin of Saint Mérry, which had not been silent a moment since evening; a proof that the other barricade, the great one, that of Jeanne, still held out.

All these hopes were communicated from one to another in a sort of cheerful yet terrible whisper, which resembled the buzz of a hive of bees at war.

Enjolras re-appeared. He returned from his gloomy eagle's walk in the obscurity without. He listened for a moment to all this joy with folded arms, one hand over his mouth. Then, fresh and rosy in the growing whiteness of the morning, he said: "The whole army of Paris fights. A third of that army is pressing upon the barricade in which you are. Besides the National Guard, I distinguish the shakos of the Fifth of the Line, and the colors of the Sixth Legion. You will be attacked in an hour. As for the people, they were boiling yesterday, but this morning they do not stir. Nothing to expect, nothing to hope. No more from a Faubourg than from a regiment. You are abandoned."

These words fell upon the buzzing of the groups, and wrought the effect which the first drops of the tempest produce upon the swarm. All were dumb. There was a moment of inexpressible silence, when you might have heard the flight of death. This moment was short. A voice, from the most obscure depths of the groups, cried to Enjolras: "So be it. Let us make the barricade twenty feet high, and let us all stand by it. Citizens, let us offer the protest of corpses. Let us show that, if the people abandon the republicans, the republicans do not abandon the people."

These words relieved the minds of all from the painful cloud of personal anxieties. They were greeted by an enthusiastic acclamation.

The name of the man who thus spoke was never known; it was some

obscure blouse-wearer, an unknown, a forgotten man, a passing hero, that great anonymous always found in human crises and in social births, who, at the proper instant, speaks the decisive word supremely, and who vanishes in the darkness after having for a moment represented, in the light of a flash, the people and God.

This inexorable resolution so filled the air of the sixth of June, 1832; that, almost at the same hour, in the barricade of Saint Merry, the insurgents raised this shout which was proved on the trial, and which has become historical: "Let them come to our aid or let them not come, what matter? Let us die here to the last man."

As we see, the two barricades, although essentially isolated, communicated.

## II.

### FIVE LESS, ONE MORE.

After the man of the people, who decreed "the protest of corpses," had spoken and given the formula of the common soul, from all lips arose a strangely satisfied and terrible cry, funereal in meaning and triumphant in tone: "Long live death! Let us all stay!" "Why all?" said Enjolras. "All! all!" Enjolras resumed: "The position is good, the barricade is fine. Thirty men are enough. Why sacrifice forty?" They replied: "Because nobody wants to go away." "Citizens," cried Enjolras,—and there was in his voice almost an angry tremor—"the republic is not rich enough in men to incur useless expenditures. Vain-glory is a squandering. If it is the duty of some to go away, that duty should be performed as well as any other."

Enjolras, the man of principle, had over his co-religionists that sort of omnipotence which emanates from the absolute. Still, notwithstanding this omnipotence, there was a murmur.

Chief to his finger-ends, Enjolras, seeing that they murmured, insisted. He resumed haughtily: "Let those who fear to be one of but thirty, say so."

The murmurs re-doubled.

"Besides," observed a voice from one of the groups, "to go away is easily said. The barricade is hemmed in."

"Not towards the markets," said Enjolras. "The Rue Mondétour is open, and by the Rue des Prêcheurs one can reach the Marché des Innocents."

"And there," put in another voice from the group, "he will be taken: He will fall upon some grand guard of the line of the banlieue. They will see a man going by in a cap and blouse. 'Where do you come from, fellow? you belong to the barricade, don't you?' And they look at your hands. You smell of powder. Shot."

Enjolras, without answering, touched Combeferre's shoulder, and they both went into the basement room.

They came back a moment afterwards. Enjolras held out in his hands the four uniforms which he had reserved. Combeferre followed him, bringing the cross-belts and shakos.

"With this uniform," said Enjolras, "you can mingle with the ranks and escape. Here are enough for four."

And he threw the four uniforms upon the unpaved ground.

No wavering in the stoical auditory. Combeferre spoke: "Come," said he, "we must have a little pity. Do you know what the question is now? It is a question of women. Let us see. Are there any wives, yes or no? are there any children, yes or no? Are there, yes or no, any mothers, who rock the cradle with their foot, and who have heaps of little ones about them? Ah! you wish to die, I wish it also, I, who am speaking to you, but I do not wish to feel the ghost of women wringing their hands about me. Die, so be it, but do not make others die. Suicides like those which will be accomplished here, are sublime; but suicide is strict, and can have no extension; and as soon as it touches those next you, the name of suicide is murder. Think of the little flaxen heads, and think of the white hairs. Listen; but a moment ago, Enjolras, he just told me of it, saw at the corner of the Rue due Cygne a lighted casement, a candle in a poor window, in the fifth story, and on the glass the quivering shadow of the head of an old woman who appeared to have passed the night in watching and to be still waiting. She is perhaps the mother of one of you. Well, let that man go away, and let him hasten to say to his mother: 'Mother, here I am!' Let him feel at ease, the work here will be done just as well. When a man supports his relatives by his labor, he has no right to sacrifice himself. That is deserting his family. And those who have daughters, and those who have sisters! Do you think of it? Do I speak to you for yourselves? We know very well what you are; we know very well that you are all brave, good heavens! we know very well that your souls are filled with joy and glory at giving your life for the great cause; we know very well that you feel that you are elected to die usefully and magnificently, and that each of you clings to his share of the triumph. Well and good. But you are not alone in this world. There are other beings of whom we must think. We must not be selfish."

All bowed their heads with a gloomy air.

Strange contradictions of the human heart in its most sublime moments! Combeferre, who spoke thus, was not an orphan. He remembered the mothers of others, and he forgot his own. He was going to be killed. He was "selfish."

Marius, fasting, feverish, successively driven from every hope, stranded upon grief, most dismal of ship-wrecks, saturated with violent emotions and feeling the end approach, was sinking deeper and deeper into that visionary stupor which always precedes the fatal hour when voluntarily accepted.

A physiologist might have studied in him the growing symptoms of that febrile absorption known and classified by science, and which is to suffering what ecstasy is to pleasure. Despair also has its ecstasy. Marius had reached that point. He witnessed it all as from without; as we have said, the things which were occurring before him, seemed afar off; he perceived the whole, but did not distinguish the details. He saw the comers and goes through a bewildering glare. He heard the voices speak as from the depth of an abyss.

Still this moved him. There was one point in this scene which

pierced through to him, and which awoke him. He had now but one idea, to die, and he would not be diverted from it; but he thought, in his funereal somnambulism, that while destroying one's self it is not forbidden to save another.

He raised his voice:

"Enjolras and Combeferre are right," said he; "no useless sacrifice. Ladd my voice to theirs, and we must hasten. Combeferre has given the criteria. There are among you some who have families, mothers, sisters, wives, children. Let those leave the ranks."

Nobody stirred.

"Married men and supports of families, out of the ranks!" repeated Marius.

His authority was great. Enjolras was indeed the chief of the barricade, but Marius was its saviour.

"I order it," cried Enjolras. "I beseech you," said Marius. Then, roused by the words of Combeferre, shaken by the order of Enjolras, moved by the prayer of Marius, those heroic men began to inform against each other. "That is true," said a young man to a middle-aged man. "You are the father of a family. Go away." "It is you rather," answered the man, "you have two sisters whom you support." And an unparalleled conflict broke out. It was as to which should not allow himself to be laid at the door of the tomb.

"Make haste," said Courfeyrac, "in a quarter of an hour it will be too late." "Citizens," continued Enjolras, "this is the republic, and universal suffrage reigns. Designate yourselves those who ought to go."

They obeyed. In a few minutes five were unanimously designated and left the ranks. "There are five!" exclaimed Marius. There were only four uniforms. "Well," resumed the five, "one must stay." And it was who should stay, and who should find reasons why the others should not stay. The generous quarrel re-commenced.

"You, you have a wife who loves you." "As for you, you have your old mother." "You have neither father nor mother, what will become of your three little brothers?" "You are the father of five children." "You have a right to live, you are seventeen, it is too soon."

These grand revolutionary barricades were rendezvous of heroisms. The improbable there was natural. These men were not astonished at each other.

"Be quick," repeated Courfeyrac. Somebody cried out from the group, to Marius: "Designate yourself, which must stay." "Yes," said the five, "choose. We will obey you."

Marius now believed no emotion possible. Still at this idea, to select a man for death, all his blood flowed back towards his heart. He would have turned pale if he could have been paler.

He advanced towards the five, who smiled upon him, and each, his eye full of that grand flame which we see in the depth of history over the Thermopylae, cried to him: "Me! me! me!" And Marius, in a stupor, counted them; there were still five! Then his eye fell upon the four uniforms.

At this moment a fifth uniform dropped, as if from heaven, upon the four others.

The fifth man was saved.

Marius raised his eyes and saw M. Fauchelevent.

Jean Valjean had just entered the barricade.

Whether by information obtained, or by instinct, or by chance, he came by the little Rue Mondétour. Thanks to his National Guard dress, he had passed easily.

The sentry placed by the insurgents in the Rue Mondétour, had not given the signal of alarm for a single National Guard. He permitted him to get into the street, saying to himself: "He is a reinforcement, probably, and at the very worst a prisoner." The moment was too serious for the sentinel to be diverted from his duty and his post of observation.

At the moment Jean Valjean entered the redoubt, nobody had noticed him; all eyes being fixed upon the five chosen ones and upon the four uniforms. Jean Valjean, himself, saw and understood, and, silently, he stripped off his coat, and threw it upon the pile with the others.

The commotion was indescribable.

"Who is this man?" asked Bossuet.

"He is," answered Combeferre, "a man who saves others." Marius added in a grave voice: "I know him."

This assurance was enough for all.

Enjolras turned towards Jean Valjean: "Citizen, you are welcomed." And he added: "You know that we are going to die."

Jean Valjean, without answering, helped the insurgent whom he saved to put on his uniform.

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### III.

MARIUS HAGGARD, JAVERT LACONIC.

Let us tell what was passing in Marius's thoughts.

Remember the condition of his mind. As we have just mentioned, all was now to him a dream. His understanding was troubled. Marius, we must insist, was under the shadow of the great black wings which open above the dying. He felt that he had entered the tomb; it seemed to him that he was already on the other side of the wall, and he no longer saw the faces of the living save with eyes of one dead.

How came M. Fauchelevent there? Why was he there? What did he come to do? Marius put none of these questions. Besides, our despair having the peculiarity that it enwraps others as well as ourselves, it seemed logical to him that everybody should come to die.

Only he thought of Cosette with an oppression of the heart.

Moreover M. Fauchelevent did not speak to him, did not look at him, and had not even the appearance of hearing him when Marius said: "I know him."

As for Marius, this attitude of M. Fauchelevent was a relief to him, and if we might employ such a word for such impressions, we should say, pleased him. He had always felt it absolutely impossible to address a word to that enigmatic man, who to him was at once equivocal and imposing. It was also a very long time since he had seen him; which, with Marius's timid and reserved nature, increased the impossibility still more.



The five men designated, went out of the barricade by the little Rue Mondétour; they resembled National Guards perfectly; one of them went away weeping. Before starting, they embraced those who remained.

When the five men sent away into life had gone, Enjolras thought of the one condemned to death. He went into the basement room. Javert, tied to the pillar, was thinking.

"Do you need anything?" Enjolras asked him. Javert answered: "When shall you kill me?" "Wait. We need all our cartridges at present." "Then give me a drink," said Javert.

Enjolras presented him with a glass of water himself, and, as Javert was bound, he helped him to drink.

"Is that all?" resumed Enjolras.

"I am uncomfortable at this post," answered Javert. "It was not kind to leave me to pass the night here. Tie me as you please, but you can surely lay me on a table. Like the other."

And with a motion of his head he indicated M. Mabeuf's body.

There was, it will be remembered, at the back of the room, a long wide table, upon which they had cast balls and made cartridges. All the cartridges being made and all the powder used up, this table was free.

At Enjolras's order, four insurgents untied Javert from the post. While they were untying him, a fifth held a bayonet at his breast. They left his hands tied behind his back, they put a small yet strong whipcord about his feet, which permitted him to take fifteen inch steps like those who are mounting the scaffold, and they made him walk to the table at the back of the room, on which they extended him, tightly bound by the middle of his body.

For greater security, by means of a rope fixed to his neck, they added to the system of bonds which rendered all escape impossible, that species of ligature, called in the prisons a martingale, which, starting from the back of the neck, divides over the stomach, and is fastened to the hands after passing between the legs.

While they were binding Javert, a man on the threshold of the door, gazed at him with singular attention. The shade which this man produced made Javert turn his head. He raised his eyes and recognised Jean Valjean. He did not even start; he haughtily dropped his eyelids, and merely said: "It is very natural."

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#### IV

##### THE SITUATION GROWS SERIOUS.

It was growing light rapidly. But not a window was opened, not a door stood ajar; it was the dawn, not the hour of awakening. The extremity of the Rue de la Chanvrière opposite the barricade had been evacuated by the troops, as we have said; it seemed free, and lay open for wayfarers with an ominous tranquility. The Rue Saint Denis was as silent as the avenue of the Sphinxes at Thebes. Not a living being at the corners, which were whitening in a reflection of the sun. Nothing is so dismal as this brightness of deserted streets.

They saw nothing, but they heard. A mysterious movement was taking place at some distance. It was evident that the critical moment was at hand. As in the evening the sentries were driven in; but this time all.

The barricade was stronger than at the time of the first attack. Since the departure of the five, it had been raised still higher.

On the report of the sentry who had been observing the region of the markets, Enjolras, for fear of a surprise from the rear, formed an important resolution. He had barricaded the little passage of the Rue Mondétour, which till then had been open. For this purpose they unpaved the length of a few more houses. In this way, the barricade, walled in upon three streets, in front upon the Rue de la Chanvrière, at the left upon the Rue du Cygne and la Petite Truanderie, at the right upon the Rue Mondétour, was really almost impregnable; it is true that they were fatally shut in. It had three fronts, but no longer an outlet. "A fortress, but mouse-trap," said Courfeyrac with a laugh. Enjolras had piled up near the door of the wine-shop some thirty paving-stones; "torn up uselessly," said Bossuet.

The silence was now so profound on the side from which the attack must now come, that Enjolras made each man resume his post for combat.

A ration of brandy was distributed to all.

Nothing is more singular than a barricade which is preparing for an assault. Each man chooses his place as at a play. They lean on their sides, their elbows, their shoulders. There are some who make themselves stalls with paving-stones. There is a corner of a wall which is annoying, they move away from it; here is a redan which may be a protection, they take shelter in it. The left-handed are precious; they take places which are inconvenient for the rest. Many make arrangements to fight sitting down. They wish to be at their ease in killing, and comfortable in dying. In the deadly war of June, 1848, an insurgent, who had a terrible aim, and who fought from the top of a terrace, on a roof, had a Voltaire arm-chair carried up there; a charge of grape found him in it.

As soon as the chief has ordered the decks cleared for the fight, all disorderly movements cease; no more skirmishing with one another; no more coteries; no more asides; no more standing apart; that which is in all minds converges, and changes into expectation of the assailant. A barricade before danger, chaos; in danger, discipline. Peril produces order.

As soon as Enjolras had taken his double-barrelled carbine, and placed himself on a kind of battlement which he had reserved, all were silent. A little dry snapping sound was heard confusedly along the wall of paving-stones. They were cocking their muskets.

Moreover, their bearing was firmer and more confident than ever; excess of sacrifice is a support; they had hope no longer, but they had despair. Despair, final arm, which sometimes gives victory; Virgil has said so. Supreme resources spring from extreme resolutions. To embark in death is sometimes the means of escaping a shipwreck; and the coffin-lid becomes a plank of safety.

As on the evening before, the attention of all was turned, and we

might almost say threw its weight upon the end of the street, now lighted and visible.

They had not long to wait. Activity distinctly re-commenced in the direction of Saint Leu, but it did not resemble the movement of the first attack. A rattling of chains, the menacing jolt of a mass, a clicking of brass bounding over the pavement, a sort of solemn uproar, announced that an ominous body of iron was approaching. There was a shudder in the midst of those peaceful old streets, cut through and built up for the fruitful circulation of interests and ideas, and which were not made for the monstrous rumbling of the wheels of war.

The stare of all the combatants upon the extremity of the street became wild.

A piece of artillery appeared.

The gunners pushed forward the piece; it was all ready to be loaded, the fore-wheels had been removed; two supported the carriage, four were at the wheels, others followed with the caisson. The smoke of the burning match was seen.

"Fire!" cried Enjolras.

The whole barricade flashed fire, the explosion was terrible; an avalanche of smoke covered and effaced the gun and the men; in a few seconds the cloud dissipated, and the cannon and the men re-appeared; those in charge of the piece placed it in position in front of the barricade, slowly, correctly, and without haste. Not a man had been touched. Then the gunner, bearing his weight on the breech, to elevate the range, began to point the cannon with the gravity of an astronomer adjusting a telescope.

"Bravo for the gunners!" cried Bossuet.

And the whole barricade clapped hands.

A moment afterwards, placed squarely in the very middle of the street, astride of the gutter, the gun was in battery. A formidable mouth was opened upon the barricade.

"Come, be lively!" said Courfeyrac. "There is the brute. After the fillip, the knock-down. The army stretches out its big paw to us. The barricade is going to be seriously shaken. The musketry feels, the artillery takes."

"Re-load arms," said Enjolras.

How was the facing of the barricade going to behave under fire? would the shot make a breach? That was the question. When the insurgents were re-loading their muskets, the gunners loaded the cannon. There was intense anxiety in the redoubt.

The gun went off; the detonation burst upon them.

"Present!" cried a cheerful voice.

And at the same time with the ball, Gavroche tumbled into the barricade.

He came by way of the Rue du Cygne, and he had nimbly clambered over the minor barricade, which fronted upon the labyrinth of the Petite Truanderie.

Gavroche produced more effect in the barricade than the ball.

The ball lost itself in the jumble of the rubbish. At the very utmost it broke a wheel of the omnibus, and finished the old Anceau cart. Seeing which, the barricade began to laugh.

"Proceed," cried Bossuet to the gunners.

## V

## THE GUNNERS PRODUCE A SERIOUS IMPRESSION.

They surrounded Gavroche.

But he had no time to tell anything. Marius, shuddering, took him aside.

"What have you come here for?"

"Hold on!" said the boy. "What have you come for?"

And he looked straight at Marius with his epic effrontery. His eyes grew large with the proud light which was in them.

Marius continued, in a stern tone: "Who told you to come back? At least who carried my letter to its address?"

Gavroche had some little remorse in relation to that letter. In his haste to return to the barricade, he had got rid of it rather than delivered it. He was compelled to acknowledge to himself that he had intrusted it rather rashly to that stranger, whose face even he could not distinguish. True, this man was bareheaded, but that was not enough. On the whole, he had some little interior remonstrances on this subject, and he feared Marius's reproaches. He took, to get out of the trouble, the simplest course; he lied abominably.

"Citizen, I carried the letter to the porter. The lady was asleep. She will get the letter when she wakes up."

Marius, in sending this letter, had two objects: to say farewell to Cosette, and to save Gavroche. He was obliged to be content with the half of what he intended.

The sending of this letter, and the presence of M. Fauchelevent in the barricade, this coincidence occurred to his mind. He pointed out M. Fauchelevent to Gavroche.

"Do you know that man?" "No," said Gavroche.

Gavroche, in fact, as we have just mentioned, had only seen Jean Valjean in the night.

The troubled and sickly conjectures which had arisen in Marius's mind were dissipated. Did he know M. Fauchelevent's opinions? M. Fauchelevent was a republican, perhaps. Hence his very natural presence in this conflict.

Meanwhile Gavroche was already at the other end of the barricade, crying: "My musket!"

Courfeyrac ordered it to be given him.

Gavroche warned his "comrades," as he called them, that the barricade was surrounded. He had had great difficulty in getting through. A battalion of the line, whose muskets were stacked in la Petite Truandérie, were observing the side on the Rue du Cygne; on the opposite side the municipal guard occupied the Rue des Prêcheurs. In front, they had the bulk of the army.

This information given, Gavroche added: "I authorize you to give them a dose of pills."

Meanwhile Enjolras, on his battlement, was watching, listening with intense attention.

The assailants, dissatisfied doubtless with the effect of their fire, had not repeated it.

A company of infantry of the line had come in and occupied the extremity of the street, in the rear of the gun. The soldiers tore up the pavement, and with the stones constructed a little low wall, a sort of breastwork, which was hardly more than eighteen inches high, and which fronted the barricade. At the corner on the left of this breastwork, they saw the head of the column of the battalion of the banlieue massed in the Rue St. Denis.

Enjolras, on the watch, thought he distinguished the peculiar sound which is made when canisters of grape are taken from the caisson, and he saw the gunner change the aim and incline the piece slightly to the left. Then the cannoneers began to load. The gunner seized the linestock himself, and brought it near the touch-hole.

"Heads down, keep close to the wall!" cried Enjolras, "and all on your knees along the barricade!"

The insurgents, who were scattered in front of the wine-shop, and who had left their posts of combat on Gavroche's arrival, rushed pell-mell towards the barricade; but before Enjolras's order was executed, the discharge took place with the fearful rattle of grape-shot. It was so in fact.

The charge was directed at the opening of the redoubt, it ricocheted upon the wall, and this terrible ricochet killed two men and wounded three.

If that continued, the barricade was no longer tenable. It was not proof against grape.

There was a sound of consternation.

"Let us prevent the second shot at any rate," said Enjolras.

And, lowering his carbine, he aimed at the gunner, who, at that moment, bending over the breech of the gun, was correcting and finally adjusting the aim.

This gunner was a fine-looking sergeant of artillery, quite young, of fair complexion, with very mild face, and the intelligent air peculiar to that predestined and formidable arm which, by perfecting itself in horror, must end in killing war.

Combeferre, standing near Enjolras, looked at this young man.

"What a pity!" said Combeferre. "What a hideous thing these butcheries are! Come, when there are no more kings, there will be no more war. Enjolras, you are aiming at that sergeant, you are not looking at him. Just think that he is a charming young man; he is intrepid; you see that he is a thinker; these young artillery-men are well educated; he has a father, a mother, a family; he is in love, probably; he is at most twenty-five years old; he might be your brother."

"He is," said Enjolras. "Yes," said Combeferre, "and mine also. Well, don't let us kill him." "Let me alone. We must do what we must." And a tear rolled slowly down Enjolras's marble cheek.

At the same time he pressed the trigger of his carbine. The flash leaped forth. The artillery-man turned twice round, his arms stretched out before him, and his head raised as if to drink the air, and then he fell over on his side upon the gun, and lay there motionless. His back could be seen, from the centre of which a stream of blood gushed upwards. The ball had entered his breast and passed through his body. He was dead.

It was necessary to carry him away and to replace him. It was indeed some minutes gained.

## VI.

### USE OF THAT OLD POACHER SKILL, AND THAT INFALLIBLE SHOT WHICH INFLUENCED THE CONVICTION OF 1796.

There was a confusion in the counsel of the barricade. The gun was about to be fired again. They could not hold out a quarter of an hour in that storm of grape. It was absolutely necessary to deaden the blows.

Enjolras threw out his command: "We must put a mattress there." "We have none," said Combeferre, "the wounded are on them."

Jean Valjean, seated apart on a block, at the corner of the wine-shop, his musket between his knees, had, up to this moment, taken no part in what was going on. He seemed not to hear the combatants about him say: "There is a musket which is doing nothing."

At the order given by Enjolras, he got up.

It will be remembered, that on the arrival of the company in the Rue de la Chanvrière, an old woman, foreseeing bullets, had put her mattress before her window. This window, a garret window, was on the roof of a house of six stories standing a little outside of the barricade. The mattress, placed crosswise, rested at the bottom upon two clothes-poles, and was sustained above by two ropes which, in the distance, seemed like threads, and which were fastened to nails driven into the window casing. These two ropes could be seen distinctly against the sky like hairs.

"Can somebody lend me a double-barrelled carbine?" said Jean Valjean.

Enjolras, who had just re-loaded his, handed it to him.

Jean Valjean aimed at the window and fired.

One of the two ropes of the mattress was cut.

The mattress now hung only by one thread.

Jean Valjean fired the second barrel. The second rope struck the glass of the window. The mattress slid down between the two poles and fell into the street.

The barricade applauded.

All cried:

"There is a mattress." "Yes," said Combeferre, "but who will go after it?"

The mattress had, in fact, fallen outside of the barricade, between the besieged and besiegers. Now, the death of the gunner having exasperated the troops, the soldiers, for some moments, had been lying on their faces behind the line of paving-stones which they had raised, and, to make up for the compulsory silence of the gun, which was quiet while its service was being re-organized they had opened fire on the barricade. The insurgents made no response, to this musketry, to spare their ammu-

nition. The fusillade was broken against the barricade ; but the street, which it filled with balls, was terrible.

Jean Valjean went out at the opening, entered the street, passed through the storm of balls, went to the mattress, picked it up, put it on his back, and returned to the barricade.

He put the mattress into the opening himself. He fixed it against the wall in such a way that the artillery-men did not see it.

This done, they awaited the charge of grape.

They had not long to wait.

The cannon vomited its package of shot with a roar. But there was no ricochet. The grape miscarried upon the mattress. The desired effect was obtained. The barricade was preserved.

"Citizen," said Enjolras to Jean Valjean, "the republic thanks you." Bossuet admired and laughed. He exclaimed :

"It is immoral that a mattress should have so much power. Triumph of that which yields over that which thunders. But it is all the same ; glory to the mattress which nullifies a cannon."

## VII.

### DAWN.

At that moment Cosette awoke. Her room was small, neat, retired, with a long window to the east, looking upon the back-yard of the house.

Cosette knew nothing of what was going on in Paris. She had not been out of her room in the evening, and she had already withdrawn to it when Toussaint said : "It appears that there is a row."

Cosette had slept few hours, but well. She had had sweet dreams, which was partly owing perhaps to her little bed being very white. Somebody who was Marius had appeared to her surrounded by a halo. She awoke with the sun in her eyes, which at first produced the effect of a continuation of her dream.

Her first emotion, on coming out of this dream, was joyous. Cosette felt entirely reassured. She was passing through, as Jean Valjean had done a few hours before, that reaction of the soul which absolutely refuses woe. She began to hope with all her might without knowing why. Then came an oppression of the heart. "Here were three days now that she had not seen Marius. But she said to herself that he must have received her letter, that he knew where she was, and that he had so much tact, that he would find means to reach her." "And that certainly to-day, and perhaps this very morning." "It was broad day, but the rays of light were very horizontal, she thought it was very early ; that she must get up, however, to receive Marius."

She felt that she could not live without Marius, and that, consequently, that was enough, and that Marius would come. No objection was admissible. All that was certain. It was monstrous enough already to have suffered three days. Marius absent three days, it was horrible. Now this cruel sport of Heaven was an ordeal that was over. Marius

was coming, and would bring good news. Thus is youth constituted; it quickly wipes its eyes; it believes sorrow useless and does not accept it. Youth is the smile of the future before an unknown being which is itself. It is natural for it to be happy. It seems as though it breathed hope.

Besides, Cosette could not succeed in recalling what Marius had said to her on the subject of this absence which was to last but one day, or what explanation he had given her about it. Everybody has noticed with what address a piece of money which you drop on the floor, runs and hides, and what art it has in rendering itself undiscoverable. There are thoughts which play us the same trick; they hide in a corner of our brain; it is all over; they are lost; impossible to put the memory back upon them. Cosette was a little vexed at the useless petty efforts which her recollections made. She said to herself that it was very naughty of her and very wicked to have forgotten words uttered by Marius.

Cosette dressed herself very quickly, combed and arranged her hair, which was a very simple thing at that time, when women did not puff out their ringlets and plaits with cushions and rolls, and did not put crinoline in their hair. Then she opened the window and looked all about, hoping to discover something of the street, a corner of a house, a patch of pavement, and to be able to watch for Marius there. But she could see nothing of the street. The back-yard was surrounded with high walls, and a few gardens only were in view. Cosette pronounced these gardens hideous; for the first time in her life she found flowers ugly. The least bit of a street gutter would have been more to her mind. She finally began to look at the sky, as if she thought that Marius might come that way also.

Suddenly, she melted into tears. Not that it was fickleness of soul; but, hopes cut off by faintness of heart, such was her situation. She vaguely felt some indefinable horror. Things float in the air in fact. She said to herself that she was not sure of anything; that to lose from sight, was to lose; and the idea that Marius might indeed return to her from the sky, appeared no longer charming, but dismal.

Then, such are these clouds, calmness returned to her, and hope, and a sort of smile, unconscious, but trusting in God.

Everybody was still in bed in the house. A rural silence reigned. No shutter had been opened. The porter's box was closed. Toussaint was not up, and Cosette very naturally thought that her father was asleep. She must have suffered indeed, and she must have been still suffering, for she said to herself that her father had been kind; but she counted on Marius. The eclipse of such a light was entirely impossible. At intervals she heard at some distance a kind of sullen jar, and she said: "It is singular that people are opening and shutting portecochères so early." It was the cannon battering the barricade.



## VIII.

## THE SHOT WHICH MISSES NOTHING AND KILLS NOBODY.

The fire of the assailants continued. The musketry and the grape alternated, without much damage indeed. The top of the façade of Corinth alone suffered; the window of the first story and the dormer windows on the roof, riddled with shot and ball, were slowly demolished. The combatants who were posted there, had to withdraw. Besides, this is the art of attacking barricades; to tease for a long time, in order to exhaust the ammunition of the insurgents, if they commit the blunder of replying. When it is perceived, from the slackening of their fire, that they have no longer either balls or powder, the assault is made. Enjolras did not fall into this snare; the barricade did not reply.

At each platoon fire, Gavroche thrust out his cheek with his tongue, a mark of lofty disdain: "That's right," said he, "tear up the cloth. We want lint."

Courfeyrac jested with the grape about its lack of effect, and said to the cannon: "You are getting diffuse, my good-man."

In a battle people force themselves upon acquaintance, as at a ball. It is probable that this silence of the redoubt began to perplex the besiegers, and make them fear some unlooked-for accident, and that they felt the need of seeing through that heap of paving-stones, and knowing what was going on behind that impassible wall, which was receiving their fire without answering it. The insurgents suddenly perceived a casque shining in the sun upon a neighboring roof. A sapper was backed up against a tall chimney, and seemed to be there as a sentinel. He looked directly into the barricade. "There is a troublesome overseer," said Enjolras.

Jean Valjean had returned his carbine to Enjolras, but he had his musket.

Without saying a word, he aimed at the sapper, and, a second afterwards, the casque, struck by a ball, fell noisily into the street. The startled soldier hastened to disappear.

A second observer took his place. This was an officer. Jean Valjean, who had re-loaded his musket, aimed at the new comer, and sent the officer's casque to keep company with the soldier's. The officer was not obstinate, and withdrew very quickly. This time the warning was understood. Nobody appeared upon the roof again, and they gave up watching the barricade.

"Why didn't you kill the man?" asked Bossuet of Jean Valjean. Jean Valjean did not answer.

## IX.

## DISORDER A PARTISAN OF ORDER.

Bossuet murmured in Combeferre's ear: "He has not answered my question."

"He is a man who does kindness by musket shots," said Combeferre.

Those who retain some recollection of that now distant period, know that the National Guard of the banlieue was valiant against the insurrections. It was particularly eager and intrepid in the days of June, 1832. Many a good wine-shop-keeper of Pantin, of the Vertus or of La Cunette, whose "establishment" was without custom in consequence of the émeute, became leonine on seeing his dancing-hall deserted, and died to preserve order represented by the tavern. In those days, at once bourgeois and heroic, in presence of ideas which had their knights, interests had their paladins. The prosaic motive detracted nothing from the bravery of the action. The decrease of a pile of crowns made bankers sing the Marseillaise. They poured out their blood lyrically for the counter; and with a Lacedæmonian enthusiasm they defended the shop; that immense diminutive of one's native land.

In reality we must say, there was nothing in all this which was not very serious. It was the social elements entering into conflict, while awaiting the day when they shall enter into equilibrium.

Another sign of that time was anarchy mingled with governmentalism (barbarous name of the correct party.) Men were for order without discipline. The drum beat nnawares, at the command of some colonel of the National Guard, capricious roll-calls; many a captain went to the fire by inspiration; many a National Guard fought "from fancy," and on his own account. In the critical moments, on the "days," they took counsel less of their chiefs than of their instincts. There were in the army of order genuine guerrillas, some of the sword like Fannicot; others of the pen, like Henri Fonfrède.

Civilization, unfortunately represented at that epoch rather by an aggregation of interests than by a group of principles, was, or thought itself in peril; it raised the cry of alarm; every man making himself a centre, defended it, aided it, and protected it, in his own way; and anybody and everybody took it upon himself to save society.

Zeal sometimes goes to the extent of extermination. Such a platoon of National Guards constituted themselves, of their own private authority, a court-martial, and condemned and executed an insurgent prisoner in five minutes. It was an improvisation of this kind which had killed Jean Prouvaire. Ferocious Lynch law, with which no party has the right to reproach others, for it is applied by the republic in America as well as by monarchy in Europe. This Lynch law is liable to mistakes. During an émeute, a young poet, named Paul Aimé Garnier, was pursued in the Place Royale at the point of the bayonet, and only escaped by taking refuge under the porte-cochère of Number 6. The cry was: *There is another of those Saint Simonians!* and there was an attempt to kill him. Now, he had under his arm a volume of the memoirs of the Duke de Saint Simon. A National Guard had read upon this book the name *Saint Simon*, and cried: "Kill him!"

On the 6th of June, 1832, a company of National Guards of the banlieue, commanded by Captain Fannicot, before mentioned, got themselves, through whim and for sport's sake, decimated in the Rue de la Chanvrerie. The fact, singular as it may seem, was proven by the judicial investigation entered upon after the insurrection of 1832. Captain Fannicot, a bold and impatient bourgeois, a kind of condottiere of

the order of those we have just characterized, a fanatical and insubordinate governmentalist, could not resist the impulse to open fire before the hour, and the ambition of taking the barricade by himself all alone—that is, with his company. Exasperated by the successive appearance of the red flag and the old coat which he took for the black flag, he loudly blamed the generals and chiefs of corps, who were holding counsel, and did not deem that the moment for the decisive assault had come, and were leaving, according to a celebrated expression of one of them, “the insurrection to cook in its own juice.” As for him, he thought the barricade ripe, and, as what is ripe ought to fall, he made the attempt.

He commanded men as resolute as himself—“madmen,” said a witness. His company, the same which had shot the poet Jean Prouvaire, was the first of the battalion posted at the corner of the street. At the moment when it was least expected, the Captain hurled his men against the barricade. This movement, executed with more zeal than strategy, cost the Fannicot company dear. Before it had passed over two-thirds of the street, it was greeted by a general discharge from the barricade. Four, the most daring, who were running in advance, were shot down at the muzzles of the muskets, at the very foot of the redoubt; and this courageous mob of National Guards, very brave men, but who had no military tenacity, had to fall back, after some hesitation, leaving fifteen dead upon the pavement. The moment of hesitation gave the insurgents time to re-load, and a second discharge, very murderous, reached the company before it was able to regain the corner of the street, its shelter. At one moment it was taken between two storms of balls, and it received the volley of the piece in battery which, receiving no orders, had not discontinued its fire. The intrepid and imprudent Fannicot was one of the killed by this volley. He was slain by the cannon—that is to say, by order.

This attack, more furious than serious, irritated Enjolras. “The fools!” said he. “They are getting their men killed and using up our ammunition, for nothing.”

Enjolras spoke like the true general of émeute that he was. Insurrection and repression do not contend with equal arms. Insurrection, readily exhaustible, has but a certain number of shots to fire, and but a certain number of combatants to expend. A cartridge-box emptied, a man killed, are not replaced. Repression, having the army, does not count men, and, having Vincennes, does not count shots. Repression has as many regiments as the barricade has men, and as many arsenals as the barricade has cartridge-boxes. Thus they are struggles of one against a hundred, which always end in the destruction of the barricade; unless revolution, abruptly appearing, casts into the balance its flaming archangel's sword. That happens. Then everything rises, the pavements begin to ferment, the redoubts of the people swarm, Paris thrills sovereignly, the *quid divinum* is set free, a 10th of August is in the air, a 29th of July is in the air, a marvellous light appears, the yawning jaws of force recoil, and the army, that lion, sees before it, erect and tranquil, this prophet, France.

## X.

## GLEAMS WHICH PASS

In the chaos of sentiments and passions which defend a barricade, there is something of everything; there is bravery, youth, honor, enthusiasm, the ideal, conviction, the eager fury of the gamester, and above all, intervals of hope.

One of those intervals, one of those vague thrills of hope, suddenly crossed, at the most unexpected moment, the barricade of the Rue de la Chanvrerie.

"Hark!" abruptly exclaimed Enjolras, who was constantly on the alert, "it seems to me that Paris is walking."

It is certain that on the morning of the 6th of June the insurrection had, for an hour or two, a certain recrudescence. The obstinacy of the tocsin of Saint Merry re-animated some dull hopes. In the Rue du Poirier, in the Rue des Gravilliers, barricades were planned out. In front of the Porte Saint Martin, a young man, armed with a carbine, attacked singly a squadron of cavalry. Without any shelter, in the open boulevard, he dropped on one knee, raised his weapon to his shoulder, fired, killed the chief of the squadron, and turned round saying: "*There is another who will do us no more harm.*" He was sabred. In the Rue Saint Denis, a woman fired upon the Municipal Guard from behind a Venetian blind. The slats of the blind were seen to tremble at each report. A boy of fourteen was arrested in the Rue de la Cossonerie with his pockets full of cartridges. Several posts were attacked. At the entrance of the Rue Bertin Poirée, a very sharp and entirely unexpected fusillade greeted a regiment of cuirassiers, at the head of which marched General Cavaignac de Baragne. In the Rue Planchie Mibray they threw upon the troops, from the roofs, old fragments of household vessels and utensils; a bad sign; and when this fact was reported to Marshal Soult, the old Lieutenant of Napoleon grew thoughtful, remembering the saying of Suchet at Saragossa: "*We are lost when the old women empty their pots upon our heads.*"

These general symptoms which were manifested just when it was supposed the émeute was localized, this fever of wrath which was regaining the upper hand, these sparks which flew here and there above those deep masses of combustible material which are called the Faubourgs of Paris, all taken together rendered the military chiefs anxious. They hastened to extinguish these beginnings of conflagration. They delayed, until these sparks should be quenched, the attack on the barricades Maubué, de la Chanvrerie, and Saint Merry, that they might have them only to deal with, and might be able to finish all at one blow. Columns were thrown into the streets in fermentation, sweeping the large ones, probing the small, on the right, on the left, sometimes slowly and with precaution, sometimes at a double quick step. The troops beat in the doors of the houses from which there had been firing; at the same time manœuvres of cavalry dispersed the groups on the boulevards. This repression was not accomplished without noise, nor without that tumultuous uproar peculiar to shocks between the army and the people. This was what Enjolras caught, in the intervals of the cannonade and the

musketry. Besides, he had seen some wounded passing at the end of the street upon litters, and said to Courfeyrac: "Those wounded do not come from our fire."

The hope did not last long; the gleam was soon eclipsed. In less than half an hour that which was in the air vanished; it was like heat-lightening, and the insurgents felt that kind of leaden pall fall upon them which the indifference of the people casts over the wilful when abandoned.

The general movement, which seemed to have been vaguely projected, had miscarried; and the attention of the Minister of War and the strategy of the generals could now be concentrated upon the three or four barricades remaining standing.

The sun rose above the horizon.

An insurgent called to Enjolras: "We are hungry here. Are we really going to die like this without eating?"

Enjolras, still leaning upon his battlement, without taking his eyes off the extremity of the street, nodded his head.

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## XI.

IN WHICH WILL BE FOUND THE NAME OF ENJOLRAS'S MISTRESS.

Courfeyrac, seated on a paving-stone beside Enjolras, continued his insults to the cannon, and every time that that gloomy cloud of projectiles which is known by the name of grape passed by, with its monstrous sound, he received it with an outburst of irony. "You are tiring your lungs, my poor old brute, you trouble me, you are wasting your racket. That is not thunder; no, it is a cough."

And those about him laughed.

Courfeyrac and Bossuet, whose valiant good-humor increased with the danger, like Madame Scarron, replaced food by pleasantry, and, as they had no wine, poured out cheerfulness for all.

"I admire Enjolras," said Bossuet. "His impassive boldness astonishes me. He lives alone, which renders him perhaps a little sad. Enjolras suffers for his greatness, which binds him to widowhood. The rest of us have all, more or less, mistresses who make fools of us, that is to say braves. When we are as amorous as a tiger, the least we can do is to fight like a lion. It is a way of avenging ourselves for the tricks which Mesdames our grisettes play us. Roland gets himself killed to spite Angelica; all our heroisms come from our women. A man without a woman, is a pistol without a hammer; it is the woman who makes the man go off. Now, Enjolras has no woman. He is not in love, and he finds a way to be intrepid. It is a marvellous thing that a man can be as cold as ice and as bold as fire."

Enjolras did not appear to listen, but had anybody been near him he would have heard him murmur in an undertone, "*Patria*."

Bossuet was laughing still when Courfeyrac exclaimed: "Something new!" And, assuming the manner of an usher announcing an arrival, he added: "My name is Eight-Pounder."

In fact, a new personage had just entered upon the scene. It was a second piece of ordnance.

The artillerymen quickly executed the manœuvres, and placed this second piece in battery near the first.

This suggested the conclusion.

A few moments afterwards, the two pieces, rapidly served, opened directly upon the redoubt; the platoon firing of the line and the banlieue supported the artillery.

Another cannonade was heard at some distance. At the same time that two cannon were raging against the redoubt in the Rue de la Chanvrerie, two other pieces of ordnance, pointed, one on the Rue Saint Denis, the other on the Rue Aubry le Boucher, were riddling the barricade Saint Merry. The four cannon made dreary echo to one another.

The bayings of the dismal dogs of war answered each other.

Of the two pieces which were now battering the barricade in the Rue de la Chanvrerie, one fired grape, the other ball.

The gun which threw balls was elevated a little, and the range was calculated so that the ball struck the extreme edge of the upper ridge of the barricade, dismantled it, and crumbled the paving-stones over the insurgents in showers.

This peculiar aim was intended to drive the combatants from the summit of the redoubt, and to force them to crowd together in the interior, that is, it announced the assault.

The combatants once driven from the top of the barricade by the balls and from the windows of the wine-shop by the grape, the attacking columns could venture into the street without being watched, perhaps even without being under fire, suddenly scale the redoubt, as on the evening before, and, who knows? take it by surprise. "We must at all events diminish the inconvenience of those pieces," said Enjolras, and he cried: "fire upon the cannoneers!"

All were ready. The barricade, which had been silent for a long time, opened fire desperately; seven or eight discharges succeeded each other with a sort of rage and joy; the street was filled with a blinding smoke, and after a few minutes, through this haze pierced by flame, they could confusedly make out two-thirds of the cannoneers lying under the wheels of the guns. Those who remained standing continued to serve the piece with rigid composure, but the fire was slackened.

"This goes well," said Bossuet to Enjolras. "Success." Enjolras shook his head and answered: "A quarter of an hour more of this success, and there will not be ten cartridges in the barricade."

It would seem that Gavroche heard this remark.

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## XII.

### GAVROCHE OUTSIDE.

Courfeyrac suddenly perceived somebody at the foot of the barricade, outside in the street, under the balls.

Gavroche had taken a basket from the wine-shop, had gone out by the opening, and was quietly occupied in emptying into his basket the full cartridge-boxes of the National Guards who had been killed on the slope of the redoubt.

"What are you doing there?" said Courfeyrac. Gavroche cocked up his nose: "Citizen, I am filling my basket." "Why, don't you see the grape?" Gavroche answered: "Well, it rains. What then?" Courfeyrac cried: "Come back!" "Directly," said Gavroche. And with a bound, he sprang into the street.

It will be remembered that the Fannicot company, on retiring, had left behind them a trail of corpses.

Some twenty dead lay scattered along the whole length of the street on the pavement. Twenty cartridge-boxes for Gavroche, a supply of cartridges for the barricade.

The smoke in the street was like a fog. Whoever has seen a cloud fall into a mountain gorge between two steep slopes, can imagine this smoke crowded and as if thickened by two gloomy lines of tall houses. It rose slowly and was constantly renewed; hence a gradual darkening which even rendered broad day pallid. The combatants could hardly perceive each other from end to end of the street, although it was very short.

This obscurity, probably desired and calculated upon by the leaders who were to direct the assault upon the barricade, was of use to Gavroche.

Under the folds of this veil of smoke, and thanks to his small size, he could advance far into the street without being seen. He emptied the first seven or eight cartridge-boxes without much danger.

He crawled on his belly, ran on his hands and feet, took his basket in his teeth, twisted, glided, writhed, wormed his way from one body to another, and emptied a cartridge-box as a monkey opens a nut.

From the barricade, of which he was still within hearing, they dared not call to him to return, for fear of attracting attention to him.

On one corpse, that of a corporal, he found a powder-flask. "In case of thirst," said he as he put it into his pocket.

By successive advances, he reached a point where the fog from the firing became transparent.

So that the sharpshooters of the line drawn up and on the alert behind their wall of paving-stones, and the sharpshooters of the banlieue massed at the corner of the street, suddenly discovered something moving in the smoke.

Just as Gavroche was relieving a sergeant who lay near a stone-block, of his cartridges, a ball struck the body. "The deuce!" said Gavroche. "So they are killing my dead for me."

A second ball splintered the pavement beside him. A third upset his basket.

Gavroche looked and saw that it came from the banlieue.

He rose up straight, on his feet, his hair in the wind, his hands upon his hips, his eye fixed upon the National Guards who were firing, and he sang:

On est laid à Nanterre,  
C'est la faute à Voltaire,  
Ete bête à Palaiseau,  
C'est la faute à Rousseau.

Then he picked up his basket, put into it the cartridges which had fallen out, without losing a single one, and, advancing towards the fusil-

lade, began to empty another cartridge-box. There a fourth ball just missed him again. Gavroche sang :

Je ne suis pas notaire,  
C'est la faute à Voltaire ;  
Je suis petit oiseau,  
C'est la faute à Rousseau.

A fifth ball succeeded only in drawing a third couplet from him :

Joie est mon caractère,  
C'est la faute à Voltaire ;  
Misère est mon trousseau,  
C'est la faute à Rousseau.

This continued thus for some time. The sight was appalling and fascinating. Gavroche, fired at, mocked the firing. He appeared to be very much amused. It was the sparrow pecking at the hunters. He replied to each discharge by a couplet. They aimed at him incessantly, they always missed him. The National Guards and the soldiers laughed as they aimed at him. He lay down, then rose up, hid himself in a doorway, then sprang out, disappeared, re-appeared, escaped, returned, retorted upon the volleys by wry faces, and meanwhile pillaged cartridges, emptied cartridge-boxes, and filled his basket. The insurgents, breathless with anxiety, followed him with their eyes. The barricade was trembling ; he was singing. It was not a child ; it was not a man ; it was a strange fairy *gamin*. One would have said the invulnerable dwarf of the *melée*. The bullets ran after him, he was more nimble than they. He was playing an indescribably terrible game of hide-and-seek with death ; every time the flat-nosed face of the spectre approached, the *gamin* snapped his fingers.

One bullet, however, better aimed or more treacherous than the others, reached the Will-o'-the-wisp child. They saw Gavroche totter, then he fell. The whole barricade gave a cry ; but there was an Antæus in this pigmy ; for the *gamin* to touch the pavement is like the giant touching the earth ; Gavroche had fallen only to rise again ; he sat up, a long stream of blood rolled down his face, he raised both arms in air, looked in the direction whence the shot came, and began to sing :

Je suis tombé par terre,  
C'est la faute à Voltaire,  
La nez dans le ruisseau,  
C'est la faute à —

He did not finish. A second ball from the same marksman cut him short. This time he fell with his face upon the pavement, and did not stir again. That little great soul had taken flight.

### XIII.

MORTUUS PATER FILIUM MORITURUM EXPECTAT.

Marius had sprung out of the barricade. Combeferre had followed him. But it was too late. Gavroche was dead. Combeferre brought back the basket of cartridges ; Marius brought back the child.

"Alas !" thought he, "what the father had done for his father he



was returning to the son; only Thénardier had brought back his father living, while he brought back the child dead."

When Marius re-entered the redoubt with Gavroche in his arms, his face, like the child's, was covered with blood.

Just as he had stooped down to pick up Gavroche, a ball grazed his skull; he did not perceive it.

Courfeyrac took off his cravat and bound up Marius's forehead.

They laid Gavroche on the same table with Mabeuf, and they stretched the black shawl over the two bodies. It was large enough for the old man and the child.

Combeferre distributed the cartridges from the basket which he had brought back.

This gave each man fifteen shots.

Jean Valjean was still at the same place, motionless upon his block. When Combeferre presented him his fifteen cartridges, he shook his head.

"There is a rare eccentric," said Combeferre in a low tone to Enjolras. "He finds means not to fight in this barricade." "Which does not prevent him from defending it," answered Enjolras. "Heroism has its originals," replied Combeferre. And Courfeyrac, who had overheard, added: "He is a different kind from Father Mabeuf."

A notable fact, the fire which was battering the barricade hardly disturbed the interior. Those who have never passed through the whirlwind of this kind of war can have no idea of the singular moments of tranquillity which are mingled with these convulsions. Men come and go, they chat, they joke, they lounge. An acquaintance of ours heard a combatant say to him in the midst of the grape: *This is like a bachelor's breakfast*. The redoubt in the Rue de la Chanvrière, we repeat, seemed very calm within. Every turn and every phase of fortune had been or would soon be exhausted. The position, from critical, had become threatening, and from threatening was probably becoming desperate. In proportion as the condition of affairs grew gloomy, the heroic gleam empurpled the barricade more and more. Enjolras, grave, commanded it, in the attitude of a young Spartan devoting his drawn sword to the sombre genius Epidotas.

Combeferre, with apron at his waist, was dressing the wounded; Bossuet and Feuilly were making cartridges with the flask of powder taken by Gavroche from the dead corporal, and Bossuet said to Feuilly: *We shall soon take the diligence for another planet*; Courfeyrac, upon the few paving-stones which he had reserved for himself near Enjolras, was disposing and arranging a whole arsenal, his sword-cane, his musket, two horse-pistols, and a pocket pistol, with the care of a girl who is putting a little work-box in order. Jean Valjean was looking in silence at the opposite wall. A workingman was fastening on his head with a string a large straw hat belonging to Mother Hucheloup, *for fear of sun-stroke*, said he. The young men of the Cougourde d'Aix were chatting gaily with one another, as if they were in a hurry to talk patois for the last time. Joly, who had taken down the widow Hucheloup's mirror, was examining his tongue in it. A few combatants, having discovered some crusts of bread, almost mouldy, in a drawer, were eating them greedily. Marius was anxious about what his father would say to him.

## XIV.

## THE VULTURE BECOMES PREY.

We must dwell upon a psychological fact, peculiar to barricades. Nothing which characterizes this surprising war of the streets should be omitted.

Whatever be that strange interior tranquillity of which we have just spoken, the barricade, for those who are within, is none the less a vision.

There is an apocalypse in civil war, all the mists of the unknown are mingled with these savage flames, revolutions are sphinxes, and he who has passed through a barricade, believes that he has passed through a dream.

What is felt in those places, as we have indicated in reference to *Marius*, and as we shall see in what follows, is more and is less than life. Once out of the barricade, a man no longer knows what he has seen in it. He was terrible, he does not know it. He was surrounded by combatting ideas which had human faces; he had his head in the light of the future. There were corpses lying and phantoms standing. The hours were colossal, and seemed hours of eternity. He lived in death. Shadows passed by. What are they? He saw hands on which there was blood; it was an appalling uproar, it was also a hideous silence; there were open mouths which shouted, and other open mouths which held their peace; he was in the smoke, in the night, perhaps. He thinks he has touched the ominous ooze of the unknown depths; he sees something red in his nails. He remembers nothing more.

Let us return to the Rue de la Chanvrière.

Suddenly between two discharges they heard the distant sound of a clock striking. "It is noon," said Combeferre. The twelve strokes had not sounded when Enjolras sprang to his feet, and flung down from the top of the barricade this thundering shout: "Carry some paving-stones into the house. Fortify the windows with them. Half the men to the muskets, the other half to the stones. Not a minute to lose."

A platoon of sappers, their axes on their shoulders, had just appeared in order of battle at the end of the street.

This could only be the head of a column; and of what column? The column of attack, evidently. The sappers, whose duty it is to demolish the barricade, must always precede the soldiers whose duty it is to scale it.

Enjolras's order was executed with the correct haste peculiar to ships and barricades, the only places of combat whence escape is impossible. In less than a minute, two-thirds of the paving-stones which Enjolras had had piled up at the door of *Gorinth*, were carried up to the first story and to the garret; and before a second minute had elapsed, these stones, artistically laid one upon another, walled up half the height of the window on the first story and the dormer windows of the attic. A few openings, carefully arranged by Feuilly, chief builder, allowed musket barrels to pass through. This armament of the windows could be performed the more easily since the grape had ceased. The two pieces were now firing balls upon the centre of the wall, in order to make a hole, and if it were possible, a breach for the assault.

When the paving-stones, destined for the last defence, were in position, Enjolras had them carry up to the first story the bottles which he had placed under the table where Mabeuf was.

"Who will drink that?" Bossuet asked him. "They," answered Enjolras.

Then they barriaded the basement window, and they held in readiness the iron cross-pieces which served to bar the door of the wine-shop on the inside at night.

The fortress was complete. The barricade was the rampart, the wine-shop was the donjon.

With the paving-stones which remained, they closed up the opening beside the barricade.

As the defenders of a barricade are always obliged to husband their ammunition, and as the besiegers know it, the besiegers perfect their arrangements with a sort of provoking leisure, expose themselves to fire before the time, but in appearance more than in reality, and take their ease. The preparations for attack are always made with a certain methodical slowness; after which, the thunderbolt.

This slowness allowed Enjolras to look over the whole, and to perfect the whole. He felt that since such men were to die, their death should be a masterpiece.

He said to Marius: "We are the two chiefs; I will give the last orders within. You stay outside and watch."

Marius posted himself for observation upon the crest of the barricade.

Enjolras had the door of the kitchen, which, we remember, was the hospital, nailed up. "No spattering on the wounded," said he. He gave his last instructions in the basement-room in a quick, but deep and calm voice; Feuilly listened, and answered in the name of all.

"First story, hold your axes ready to cut the staircase. Have you them?" "Yes," said Feuilly. "How many?" "Two axes and a pole-axe." "Very well. There are twenty-six effective men left." "How many muskets are there?" "Thirty-four." "Eight too many. Keep these eight muskets loaded like the rest, and at hand. Swords and pistols in your belts. Twenty men to the barricade. Six in ambush at the dormer windows and at the window on the first story to fire upon the assailants through the loopholes in the paving-stones. Let there be no useless laborer here. Immediately, when the drum beats the charge, let the twenty from below rush to the barricade. The first there, will get the best places."

These dispositions made, he turned towards Javert, and said to him: "I won't forget you." And, laying a pistol on the table, he added: "The last man to leave this room will blow out the spy's brains!" "Here?" inquired a voice. "No, do not leave this corpse with ours. You can climb over the little barricade on the Rue Mondétour. It is only four feet high. The man is well tied. You will take him there, and execute him there."

There was one man, at that moment, who was more impassible than Enjolras; it was Javert.

Here Jean Valjean appeared.

He was in the throng of insurgents. He stepped forward, and said

to Enjolras: "You are the commander?" "Yes." "You thanked me just now." "In the name of the Republic. The barricade has two saviours, Marius Pontmercy and you." "Do you think that I deserve a reward?" "Certainly." "Well, I ask one." "What?" "To blow out that man's brains myself." Javert raised his head, saw Jean Valjean, made an imperceptible movement, and said: "That is appropriate."

As for Enjolras, he had begun to re-load his carbine; he cast his eyes about him: "No objection." And turning towards Jean Valjean: "Take the spy."

Jean Valjean, in fact, took possession of Javert by sitting down on the end of the table. He caught up the pistol, and a slight click announced that he had cocked it.

Almost at the same moment, they heard a flourish of trumpets.

"Come on!" cried Marius, from the top of the barricade.

Javert began to laugh with that noiseless laugh which was peculiar to him, and, looking fixedly upon the insurgents, said to them: "Your health is hardly better than mine." "All outside!" cried Enjolras.

The insurgents sprang forward in a tumult, and, as they went out, they received in the back, allow us the expression, this speech from Javert: "Farewell till immediately!"

## XV

### JEAN VALJEAN TAKES HIS REVENGE.

When Jean Valjean was alone with Javert, he untied the rope that held the prisoner by the middle of the body, the knot of which was under the table. Then he motioned to him to get up.

Javert obeyed, with that undefinable smile into which the supremacy of enchained authority is condensed.

Jean Valjean took Javert by the martingale as you would take a beast of burden by a strap, and, drawing him after him, went out of the wine-shop slowly, for Javert, with his legs fettered, could take only very short steps.

Jean Valjean had the pistol in his hand.

They crossed thus the interior trapezium of the barricade. The insurgents, intent upon the imminent attack, were looking the other way.

Marius, alone, placed towards the left extremity of the wall, saw them pass. This group of the victim and the executioner borrowed a light from the sepulchral gleam which he had in his soul.

Jean Valjean, with some difficulty, bound as Javert was, but without letting go of him for a single instant, made him scale the little intrenchment on the Rue Mondétour.

When they had climbed over this wall, they found themselves alone in the little street. Nobody saw them now. The corner of the house hid them from the insurgents. The corpses carried out from the barricades made a terrible mound a few steps off.

They distinguished in the heap of dead, a livid face, a flowing head of hair, a wounded hand, and a woman's breast half naked. It was Eponine.

Javert looked aside at this dead body, and, perfectly calm, said in an undertone: "It seems to me that I know that girl." Then he turned towards Jean Valjean.

Jean Valjean put the pistol under his arm, and fixed upon Javert a look which had no need of words to say: "Javert, it is I."

Javert answered: "Take your revenge." Jean Valjean took a knife out of his pocket, and opened it. "A *surin*!" exclaimed Javert. "You are right. That suits you better."

Jean Valjean cut the martingale which Javert had about his neck, then he cut the ropes which he had on his wrists, then, stooping down, he cut the cord which he had on his feet; and, rising, he said to him: "You are free."

Javert was not easily astonished. Still, complete master as he was of himself, he could not escape an emotion. He stood aghast and motionless.

Jean Valjean continued: "I don't expect to leave this place. Still, if by chance I should, I live, under the name of Fauchelevent, in the Rue de l'Homme Armé, Number Seven."

Javert had the scowl of a tiger half opening a corner of his mouth, and he muttered between his teeth: "Take care." "Go," said Jean Valjean. Javert resumed: "You said Fauchelevent, Rue de l'Homme Armé?" "Number Seven."

Javert repeated in an undertone: "Number seven." He buttoned his coat, restored the military stiffness between his shoulders, turned half round, folded his arms, supporting his chin with one hand, and walked off in the direction of the markets. Jean Valjean followed him with his eyes. After a few steps, Javert turned back, and cried to Jean Valjean: "You annoy me. Kill me rather."

Javert did not notice that his tone was more respectful towards Jean Valjean. "Go away," said Jean Valjean.

Javert receded with slow steps. A moment afterwards, he turned the corner of the Rue des Prêcheurs.

When Javert was gone, Jean Valjean fired the pistol in the air. Then he re-entered the barricade and said: "It is done."

Meanwhile what had taken place is this: Marius, busy rather with the street than the wine-shop, had not until then looked attentively at the spy who was bound in the dusky rear of the basement-room.

When he saw him in broad day, clambering over the barricade on his way to die, he recognised him. A sudden reminiscence came into his mind. He remembered the inspector of the Rue de Pontoise, and the two pistols which he had handed him and which he had used, he, Marius, in this very barricade; and not only did he recollect the face, but he recalled the name.

This reminiscence, however, was misty and indistinct, like all his ideas. It was not an affirmation which he made to himself, it was a question which he put: "Is not this that inspector of police who told me his name was Javert?"

Perhaps there was still time to interfere for this man? But he must first know if it were indeed that Javert.

Marius called to Enjolras, who had just taken his place at the other end of the barricade.

"Enjolras!" "What?" "What is that man's name?" "Who?" "The police officer. Do you know his name?" "Of course. He told us." "What is his name?" "Javert." Marius sprang up. At that moment they heard the pistol-shot. Jean Valjean re-appeared and cried: "It is done." A dreary chill passed through the heart of Marius.

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## XVI.

## THE DEAD ARE RIGHT AND THE LIVING ARE NOT WRONG.

The death-agony of the barricade was approaching. All things concurred in the tragic majesty of this supreme moment; a thousand mysterious disturbances in the air, the breath of armed masses set in motion in streets which they could not see, the intermittent gallop of cavalry, the heavy concussion of artillery on the march, the platoon firing and the cannonades crossing each other in the labyrinth of Paris, the smoke of the battle rising all golden above the roofs, mysterious cries, distant, vaguely terrible flashes of menace everywhere, the tocsin of Saint Merry which now had the sound of a sob, the softness of the season, the splendor of the sky full of sunshine and of clouds, the beauty of the day, and the appalling silence of the houses.

For, since evening, the two rows of houses in the Rue de la Chanvrenie had become two walls; savage walls. Doors closed, windows closed, shutters closed.

In those days, so different from these in which we live, when the hour had come in which the people wished to make an end of a state of affairs which had lasted too long, of a granted charter or of a constitutional country, when the universal anger was diffused in the atmosphere, when the city consented to the upheaval of its pavements, when insurrection made the bourgeoisie smile by whispering its watchword in its ear, then the inhabitant filled with émeute, so to speak, was the auxiliary of the combatant, and the house fraternized with the impromptu fortress which leaned upon it. When the condition of affairs was not ripe, when the insurrection was not decidedly acceptable, when the mass disavowed the movement, it was all over with the combatants, the city changed into a desert about the revolt, souls were chilled, asylums were walled up, and the street became a defile to aid the army in taking the barricade.

A people cannot be surprised into a more rapid progress than it wills. Woe to him who attempts to force its hand! A people does not allow itself to be used. Then it abandons the insurrection to itself. The insurgents become pestiferous. A house is an escarpment, a door is a refusal, a façade is a wall. This wall sees, hears, and will not. It might open and save you. No. This wall is a judge. It looks upon you and condemns you. How gloomy are these closed houses! They seem dead, they are living. Life, which is as it were suspended in them, still exists. Nobody has come out of them for twenty-four hours, but nobody is missing. In the interior of this rock, people go and come, they lie down, they get up; they are at home there; they drink

and they eat; they are afraid there, a fearful thing! Fear excuses this terrible inhospitality; it tempers it with timidity, a mitigating circumstance. Sometimes even, and this has been seen, fear becomes passion; fright may change into fury, as prudence into rage; hence this saying so profound: *The madmen of moderation*. There are flamings of supreme dismay from which rage springs like a dismal smoke. "What do these people want? They are never contented. They compromise peaceable men. As if we had not had revolutions enough like this! What do they come here for? Let them get out of it themselves. So much the worse for them. It is their own fault. They have only got what they deserve. It doesn't concern us. Here is our poor street riddled with balls. They are a parcel of scamps. Above all, don't open the door." And the house puts on the semblance of a tomb. The insurgent before that door is in his last agony; he sees the grape and the drawn sabres coming; if he calls, he knows that they hear him, but that they will not come; there are walls which might protect him, there are men who might save him; and those walls have ears of flesh, and those men have bowels of stone.

Whom shall he accuse? Nobody, and everybody.

Suddenly the drum beat the charge. The attack was a hurricane. In the evening, in the obscurity, the barricade had been approached silently as if by a boar. Now, in broad day, in this open street, surprise was entirely impossible; the strong hand, moreover, was unmasked, the cannon had commenced the roar, the army rushed upon the barricade. Fury was now skill. A powerful column of infantry of the line, intersected at equal intervals by National Guards and Municipal Guards on foot, and supported by deep masses heard but unseen, turned into the street at a quick step, drums beating, trumpets sounding, bayonets fixed, sappers at their head, and, unswerving under the projectiles, came straight upon the barricade with the weight of a bronze column upon a wall. The wall held well.

The insurgents fired impetuously. The barricade scaled was like a mane of flashes. The assault was so sudden that for a moment it was overflowed by assailants; but it shook off the soldiers as the lion does the dogs, and it was covered with besiegers only as the cliff is with foam, to re-appear, a moment afterwards, steep, black, and formidable.

The column, compelled to fall back, remained massed in the street, unsheltered, but terrible, and replied to the redoubt by a fearful fusillade. Whoever has seen fireworks, remembers that sheaf made by a crossing of flashes which is called the bouquet. Imagine this bouquet, not now vertical, but horizontal, bearing a ball, a buck-shot, or a bullet, at the point of each of its jets of fire, and scattering death in its clusters of thunder. The barricade was beneath it.

On both sides equal resolution. Bravery there was almost barbaric, and was mingled with a sort of heroic ferocity which began with the sacrifice of itself. Those were the days when a National Guard fought like a Zouave. The troops desired to make an end of it; the insurrection desired to struggle. The acceptance of death in full youth and in full health makes a frenzy of intrepidity. Every man in this melee felt the aggrandizement given by the supreme hour. The street was covered with dead.

Enjolras was at one of the barricades, and Marius at the other. Enjolras, who carried the whole barricade in his head, reserved and sheltered himself: three soldiers fell one after the other under his battlement, without even having perceived him; Marius fought without shelter. He took no aim. He stood with more than half his body above the summit of the redoubt. There is no wilder prodigal than a miser who takes the bit in his teeth; there is no man more fearful in action than a dreamer. Marius was terrible and pensive. He was in the battle as in a dream. One would have said a phantom firing a musket.

The cartridges of the besieged were becoming exhausted; not so their sarcasms. In this whirlwind of the sepulchre in which they were, they laughed.

Courfeyrac was bareheaded. "What have you done with your hat?" inquired Bossuet. Courfeyrac answered: "They have knocked it off at last by their cannonade." Or indeed they said haughty things.

"Does anybody understand these men," exclaimed Feuilly bitterly (and he cited the names, well known names, famous even, some of the old army), "who promised to join us, and took an oath to help us, and who were bound to it in honor, and who are our generals, and who abandon us."

And Combeferre simply answered with a grave smile: "There are people who observe the rules of honor as we observe the stars, from afar off."

The interior of the barricade was so strewn with torn cartridges that one would have said it had been snowing.

The assailants had the numbers; the insurgents the position. They were on the top of a wall, and they shot down the soldiers at the muzzles of their muskets, as they stumbled over the dead and wounded and became entangled in the escarpment. This barricade, built as it was, and admirably supported, was really one of those positions in which a handful of men hold a legion in check. Still, constantly reinforced and increasing under the shower of balls, the attacking column inexorably approached, and now, little by little, step by step, but with certainty, the army hugged the barricade as the screw hugs the wine-press.

There was assault after assault. The horror continued to increase.

Then resounded over this pile of paving-stones, in this Rue de la Chanvrerie, a great struggle worthy the walls of Troy. These men, wan, tattered, and exhausted, who had not eaten for twenty-four hours, who had not slept, who had but few more shots to fire, who felt their pockets empty of cartridges, nearly all wounded, their heads or arms bound with a smutty and blackened cloth, with holes in their coats whence the blood was flowing, scarcely armed with worthless muskets and with old hacked swords, became Titans. The barricade was ten times approached, assaulted, scaled, and never taken.

To form an idea of this struggle, imagine fire applied to a mass of terrible valor, and that you are witnessing the conflagration. It was not a combat, it was the interior of a furnace; there mouths breathed flame; there faces were wonderful. There the human form seemed impossible, the combatants flashed flames, and it was terrible to see going and coming in that lurid smoke these salamanders of the fray. The successive and simultaneous scenes of this grand slaughter, we decline to paint.



The epic alone has a right to fill twelve thousand lines with one battle. One would have said it was that hell of Brahminism, the most formidable of the seventeen abysses, which the Veda calls the Forest of Swords.

They fought breast to breast, foot to foot, with pistols, with sabres, with fists, at a distance, close at hand, from above, from below, from everywhere, from the roofs of the house, from the windows of the wine-shop, from the gratings of the cellars into which some had slipped. They were one against sixty. The façade of Corinth, half demolished, was hideous. The window, riddled with grape, had lost glass and sash, and was now nothing but a shapeless hole, confusedly blocked with paving-stones. Bossuet was killed; Feuilly was killed; Courfeyrac was killed; Joly was killed; Combeferre, pierced by three bayonet-thrusts in the breast, just as he was lifting a wounded soldier, had only time to look to heaven, and expired.

Marius, still fighting, was so hacked up with wounds, particularly about the head, that his countenance was lost in blood, and you would have said that he had his face covered with a red handkerchief.

Enjolras alone was untouched. When his weapon failed, he reached his hand to right or left, and an insurgent put whatever weapon he could in his grasp. Of four swords, one more than Francis I. at Marignan, he now had but one stump remaining.

Homer says: "Diomed slays Axylos, son of Teuthras, who dwelt in happy Arisbe; Euryalus, son of Mécisteus, exterminates Dresos and Opheltios, Aesepus, and that Pedasus whom the Naiad Abarbarea conceived by the irreproachable Bucolion; Ulysses overthrows Pidues of Percote; Antilochus, Ablerus; Polypætes, Astyalus; Polydamas, Otus of Cyllene; and Teucer, Aretaon. Meganthius dies beneath the spear of Euripylus. Agamemnon, king of heroes, prostrates Elatus born in the lofty city which the sounding Satnio laves." In our old poems of exploits, Esplandian attacks the giant Marquis Swantibore with a two-edged flame, while he defends himself by stoning the knight with the towers which he tears up. Our ancient mural frescoes show us the two dukes of Brittany and of Bourbon, armed, mailed, and crested for war, on horseback, and meeting each other, battle-axe in hand, masked with iron, booted with iron, gloved with iron, one caparisoned with ermine, the other draped with azure; Brittany with his lion between the two horns of his crown, Bourbon with a monstrous *fleur de lys* on the vizor of his casque. But to be superb, it is not necessary to bear, like Yvon, the ducal morion, to handle, like Esplandian, a living flame, or like Phyles, father of Polydamas, to have brought from Ephyra a fine armor, a present from the King of men Euphetes; it is enough to give life for a conviction or for a royalty. That little artless soldier, yesterday a peasant of Beauce or Limousin, who prowls, cabbage-knife at his side, about the children's nurses at Luxembourg, that pale young student bending over a piece of anatomy or a book, a fair-haired youth who trims his beard with scissors, take them both, breathe upon them a breath of duty, place them opposite each other in the Boucherat square or in the Cul-de-sac Blanche Mibray, and let the one fight for his flag, and the other for his ideal, and let them both imagine that they are fighting for the country; the strife will be colossal; and the shadow which will be thrown upon that great epic field where humanity is strug-

gling, by this blue-coat and this saw-bones in quarrel, will equal the shadow which is cast by Megaryon, King of Lycia full of tigers, wrestling body to body with the immense Ajax, equal of the gods.

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## XVII.

### FOOT TO FOOT

When there were none of the chiefs alive save Enjolras and Marius, who were at the extremities of the barricade, the centre, which Courfeyrac, Joly, Bossuet, Feuilly, and Combeferre had so long sustained, gave way. The artillery, without making a practicable breach, had deeply indented the centre of the redoubt; there, the summit of the wall had disappeared under the balls, and had tumbled down; and the rubbish which had fallen, sometimes on the interior, sometimes on the exterior, had finally made, as it was heaped up, on either side of the wall, a kind of talus, both on the inside, and on the outside. The exterior talus offered an inclined plane for attack.

A final assault was now attempted, and this assault succeeded. The mass bristling with bayonets and hurled at a double-quick step, came on irresistible, and the dense battle front of the attacking column appeared in the smoke at the top of the escarpment. This time, it was finished. The group of insurgents who defended the centre fell back pell-mell.

Then grim love of life was roused in some. Covered by the aim of that forest of muskets, several were now unwilling to die. This is a moment when the instinct of self-preservation raises a howl, and the animal re-appears in the man. They were pushed back to the high six-story house which formed the rear of the redoubt. This house might be safety. This house was barricaded, and, as it were, walled in from top to bottom. Before the troops of the line would be in the interior of the redoubt, there was time for a door to open and shut, a flash was enough for that, and the door of this house, suddenly half opened and closed again immediately, to these despairing men was life. In the rear of this house, there were streets, possible flight, space. They began to strike this door with the butts of their muskets and with kicks, calling, shouting, begging, wringing their hands. Nobody opened. From the window on the third story, the death's head looked at them.

But Enjolras and Marius, with seven or eight who had been rallied about them, sprang forward and protected them. Enjolras cried to the soldiers: "Keep back!" and an officer not obeying, Enjolras killed the officer. He was now in the little interior court of the redoubt, with his back to the house of Corinth, his sword in one hand, his carbine in the other, keeping the door of the wine-shop open while he barred it against the assailants. He cried to the despairing: "There is but one door open. This one." And, covering them with his body, alone facing a battalion, he made them pass in behind him. All rushed in. Enjolras executing with his carbine, which he now used as a cane, what cudgel-players call *la rouse couverte*, beat down the bayonets about him and before him, and entered last of all; and for an instant it was horrible,

the soldiers struggling to get in, the insurgents to close the door. The door was closed with such violence that, in shutting into its frame, it exposed, cut off, and adhering to the casement, the thumb and fingers of a soldier who had caught hold of it.

Marius remained without. A ball had broken his shoulder blade; he felt that he was fainting, and that he was falling. At that moment, his eyes already closed, he experienced the shock of a vigorous hand seizing him, and his fainting fit, in which he lost consciousness, left him hardly time for this thought, mingled with the last memory of Cosette: "I am taken prisoner. I shall be shot."

Enjolras, not seeing Marius among those who had taken refuge in the wine-shop, had the same idea. But they had reached that moment when each has only time to think of his own death. Enjolras fixed the bar of the door and bolted it, and fastened it with a double turn of lock and pad-lock, while they were beating furiously on the outside, the soldiers with the butts of their muskets, the sappers with their axes. The assailants were massed upon this door. The siege of the wine-shop was now beginning.

The soldiers, we must say, were greatly irritated.

The death of the sergeant of artillery had angered them; and then, a more deadly thing, during the few hours which preceded the attack, it had been told among them that the insurgents mutilated prisoners, and that there was in the wine-shop the body of a soldier headless. This sort of unfortunate rumor is the ordinary accompaniment of civil wars, and it was a false report of this kind which, at a later day, caused the catastrophe of the Rue Transnonain.

When the door was barricaded, Enjolras said to the rest: "Let us sell ourselves dearly."

Then he approached the table upon which Mabeuf and Gavroche were extended. Two straight and rigid forms could be seen under the black cloth, one large, the other small, and the two faces were vaguely outlined beneath the stiff folds of the shroud. A hand projected from below the pall, and hung towards the floor. It was the old man's.

Enjolras bent down and kissed that venerable hand, as in the evening he had kissed the forehead.

They were the only kisses which he had given in his life.

We must be brief. The barricade had struggled like a gate of Thebes; the wine-shop struggled like a house of Saragossa. Such resistances are dogged. No quarter. No parley possible. They are willing to die provided they kill. When Suchet says: "Capitulate," Palafox answers: "After war with the cannon, war with the knife." Nothing was wanting to the storming of the Hucheloup wine-shop: neither the paving-stones raining from the window and the roof upon the besiegers, and exasperating the soldiers by their horrible mangling, nor the shots from the cellars and the garret windows, nor fury of attack, nor rage of defence; nor, finally, when the door yielded, the frenzied madness of the extermination. The assailants, on rushing into the wine-shop, their feet entangled in the panels of the door, which were beaten in and scattered over the floor, found no combatant there. The spiral stairway, which had been cut down with the axe, lay in the middle of the basement room, a few wounded had just expired, all who were not killed were in the first

story, and there, through the hole in the ceiling, which had been the entrance of the stairway, a terrific firing broke out. It was the last of the cartridges. When they were gone, when these terrible men in their death-agony had no longer either powder or ball, each took two of those bottles reserved by Enjolras, of which we have spoken, and they defended the ascent with these frightfully fragile clubs. They were bottles of aquafortis. We describe these gloomy facts of the carnage, as they are. The besieged, alas, made a weapon of everything. Greek fire did not dishonor Archimedes, boiling pitch did not dishonor Bayard. All war is appalling, and there is nothing to choose in it. The fire of the besiegers, although difficult and from below upwards, was murderous. The edge of the hole in the ceiling was very soon surrounded with the heads of the dead, from which flowed long red and reeking lines. The uproar was inexpressible; a stifled and burning smoke made night almost over this combat. Words fail to express horror when it reaches this degree. There were men no longer in this now infernal conflict. They were no longer giants against colossi. It resembled Milton and Dante rather than Homer. Demons attacked, spectres resisted.

It was the heroism of monsters.

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## XVIII.

### ORESTES FASTING AND PYLADES DRUNK.

At last, mounting on each other's shoulders, helping themselves by the skeleton of the staircase, climbing up the walls, hanging to the ceiling, cutting to pieces, at the very edge of the hatchway, the last to resist, some twenty of the besiegers, soldiers, National Guards, Municipal Guards, pell-mell, most disfigured by wounds in the face in this terrible ascent, blinded with blood, furions, become savages, made an irruption into the room of the first story. There was now but a single man there on his feet, Enjolras. Without cartridges, without a sword, he had now in his hand only the barrel of his carbine, the stock of which he had broken over the heads of those who were entering. He had put the billiard table between the assailants and himself; he had retreated to the corner of the room, and there, with prond eye, haughty head, and that stump of a weapon in his grasp, he was still so formidable that a large space was left about him. A cry arose:

"This is the chief. It is he who killed the artilleryman. As he has put himself there, it is a good place. Let him stay. Let us shoot him on the spot."

"Shoot me," said Enjolras. And throwing away the stump of his carbine, and folding his arms, he presented his breast.

The boldness that dies well always moves men. As soon as Enjolras had folded his arms, accepting the end, the uproar of the conflict ceased in the room; and that chaos suddenly hushed into a sort of sepulchral solemnity. It seemed as if the menacing majesty of Enjolras, disarmed and motionless, weighed upon that tumult, and as if, merely by the tranquil eye, this young man, who alone had no wound, superb, bloody, fas-

cinating, indifferent as if he were invulnerable, compelled that sinister mob to kill him respectfully. His beauty, at that moment, augmented by his dignity, was a resplendence, and, as if he could no more be fatigued than wounded, after the terrible twenty-four hours which had just elapsed, he was fresh and rosy. It was of him perhaps that the witness spoke who said afterwards before the court-martial: "There was one insurgent whom I heard called Apollo." A National Guard who was aiming at Enjolras, dropped his weapon, saying: "It seems to me that I am shooting a flower."

Twelve men formed in platoon in the corner opposite Enjolras and made their muskets ready in silence.

Then a sergeant cried: "Take aim!" An officer intervened. "Wait." And addressing Enjolras: "Do you wish your eyes bandaged?" "No." "Was it really you who killed the sergeant of artillery?" "Yes."

Within a few seconds Grantaire had awakened.

Grantaire, it will be remembered, had been asleep since the day previous in the upper room of the wine-shop, sitting in a chair, leaning heavily forward on a table.

He realized, in all its energy, strength, the old metaphor: dead drunk. The hideous potion, absinthe-stout-alcohol, had thrown him into a lethargy. His table being small, and of no use in the barricade, they had left it to him. He had continued in the same posture, his breast doubled over the table, his head lying flat upon his arms, surrounded by glasses, jugs, and bottles. He slept with that crushing sleep of the torpid bear and the overfed leech. Nothing had affected him, neither the musketry, nor the balls, nor the grape which penetrated through the casement into the room in which he was. Nor the prodigious uproar of the assault. Only, he responded sometimes to the cannon with a snore. He seemed waiting there for a ball to come and save him the trouble of awaking. Several corpses lay about him; and, at the first glance, nothing distinguished him from those deep sleepers of death.

Noise does not waken a drunkard; silence wakens him. This peculiarity has been observed more than once. The fall of everything about him augmented Grantaire's oblivion; destruction was a lullaby to him. The kind of halt in the tumult before Enjolras, was a shock to his heavy sleep. It was the effect of a wagon at a gallop, stopping short. The sleepers are roused by it. Grantaire rose up with a start, stretched his arms, rubbed his eyes, looked, gaped, and understood.

Drunkenness ending, is like a curtain torn away. We see altogether and at a glance, all that is concealed. Everything is suddenly presented to the memory; and the drunkard who knows nothing of what has taken place for twenty four hours, has no sooner opened his eyes than he is aware of all that has passed. His ideas come back to him with an abrupt lucidity; the effacement of drunkenness, a sort of lye-wash which blinds the brain, dissipates, and gives place to clear and precise impressions of the reality.

Retired as he was in a corner, and as it were sheltered behind the billiard table, the soldiers, their eyes fixed upon Enjolras, had not even noticed Grantaire, and the sergeant was preparing to repeat the order: "Take aim!" when suddenly they heard a powerful voice cry out beside them; "*Vive la République!*" I belong to it."

Grantaire had arisen.

The immense glare of the whole combat which he had missed, and in which he had not been, appeared in the flashing eye of the transfigured drunkard.

He repeated: "*Vive la Republique!*" crossed the room with a firm step, and took his place before the muskets beside Enjolras. "Two at one shot," said he. And, turning towards Enjolras gently, he said to him: "Will you permit it?"

Enjolras grasped his hand with a smile. This smile was not finished when the report was heard.

Enjolras, pierced by eight balls, remained back against the wall as if the balls had nailed him there. Only he bowed his head.

Grantaire, stricken down, fell at his feet.

A few moments afterwards, the soldiers dislodged the last insurgents who had taken refuge in the top of the house. They fired through a wooden lattice into the garret. They fought in the attics. They threw the bodies out of the windows, some living. Two voltigeurs, who were trying to raise the shattered omnibus, were killed by two shots from a carbine fired from the dormer-windows. A man in a blouse was pitched out headlong, with a bayonet thrust in his belly, and his death-rattle was finished upon the ground. A soldier and an insurgent slipped together on the slope of the tiled roof, and would not let go of each other, and fell, clasped in a wild embrace. Similar struggle in the cellar. Cries, shots, savage stamping. Then silence. The barricade was taken.

The soldiers commenced the search of the houses round about and the pursuit of the fugitives.

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## XIX.

### PRISONER.

Marius was in fact a prisoner. Prisoner of Jean Valjean.

The hand which had seized him from behind at the moment he was falling, and the grasp of which he had felt in losing consciousness, was the hand of Jean Valjean.

Jean Valjean had taken no other part in the combat than to expose himself. Save for him, in that supreme phase of the death-struggle, nobody would have thought of the wounded. Thanks to him, everywhere present in the carnage like a providence, those who fell were taken up, carried into the basement-room, and their wounds dressed. In the intervals, he repaired the barricade. But nothing which could resemble a blow, an attack, or even a personal defence, came from his hands. He was silent, and gave aid. Moreover, he had only a few scratches. The balls refused him. If suicide were a part of what had occurred to him in coming to this sepulchre, in that respect he had not succeeded. But we doubt whether he had thought of suicide, an irreligious act.

Jean Valjean, in the thick cloud of the combat, did not appear to see Marius; the fact is, that he did not take his eyes from him. When a shot struck down Marius, Jean Valjean bounded with the agility of a tiger, dropped upon him as upon a prey, and carried him away.

The whirlwind of the attack at that instant concentrated so fiercely upon Enjolras and the door of the wine-shop, that nobody saw Jean Valjean cross the unpaved field of the barricade, holding the scuseless Marius in his arms, and disappear behind the corner of the house of Corinth.

It will be remembered that this corner was a sort of cape on the street; it sheltered from balls and grape, and from sight also, a few square feet of ground. Thus, there is sometimes in conflagrations a room which does not burn; and in the most furious seas, beyond a promontory or at the end of a cul-de-sac of shoals, a placid little haven. It was in this recess of the interior trapezium of the barricade that Epoumine had died.

There Jean Valjean stopped, he let Marius slide to the ground, set his back to the wall, and cast his eyes about him.

The situation was appalling.

For the moment, for two or three minutes, perhaps, this skirt of wall was a shelter; but how escape from this massacre? He remembered the anguish in which he was in the Rue Polonceau, eight years before, and how he had succeeded in escaping; that was difficult then, to-day it was impossible. Before him he had that deaf and implacable house of six stories, which seemed inhabited only by the dead man, leaning over his window; on his right he had the low barricade, which closed the Petite Trianderie; to clamber over this obstacle appeared easy, but above the crest of the wall a range of bayonet points could be seen. A company of the line was posted beyond this barricade, on the watch. It was evident that to cross the barricade was to meet the fire of a platoon, and that every head which should venture to rise above the top of the wall of paving-stones would serve as a target for sixty muskets. At his left he had the field of the combat. Death was behind the corner of the wall.

What should he do? A bird alone could have extricated himself from that place.

And he must decide upon the spot, find an expedient, adopt his course. They were fighting a few steps from him; by good luck all were fiercely intent upon a single point, the door of the wine shop; but let one soldier, a single one, conceive the idea of turning the house, of attacking it in flank, and all was over.

Jean Valjean looked at the house in front of him, he looked at the barricade by the side of him, then he looked upon the ground, with the violence of the last extremity, in desperation, and as if he would have made a hole in it with his eyes.

Beneath his persistent look, something vaguely tangible in such an agony outlined itself and took form at his feet, as if there were a power in the eye to develop the thing desired. He perceived a few steps from him, at the foot of the little wall so pitilessly watched and guarded on the outside, under some fallen paving-stones which partly hid it, an iron grating laid flat and level with the ground. This grating, made of strong transverse bars, was about two feet square. The stone frame which held it had been torn up, and it was as it were unset. Through the bars a glimpse could be caught of an obscure opening, something like the flue of a chimney or the main of a cistern. Jean Valjean sprang forward.

His old science of escape mounted to his brain like a flash. To remove the stones, to lift the grating, to load Marius, who was as inert as a dead body, upon his shoulders, to descend, with that burden upon his back, by the aid of his elbows and knees, into this kind of well, fortunately not very deep, to let fall over his head the heavy iron trap door upon which the stones were shaken back again, to find a foothold upon a flagged surface ten feet below the ground, this was executed like what is done in delirium, with the strength of a giant and the rapidity of an eagle; it required but a very few moments.

Jean Valjean found himself, with Marius still senseless, in a sort of long underground passage.

There, deep peace, absolute silence, night.

The impression which he had formerly felt in falling from the street into the convent, came back to him. Only, what he was now carrying away was not Cosette; it was Marius.

He could now hardly hear above him, like a vague murmur, the fearful tumult of the wine shop taken by assault.

## Book Second.

### THE INTESTINE OF LEVIATHAN.

#### I.

##### THE EARTH IMPOVERISHED BY THE SEA.

Paris throws five millions a year into the sea. And this without metaphor. How and in what manner? day and night. With what object? without any object. With what thought? without thinking of it. For what return? for nothing. By means of what organ? by means of its intestine. What is its intestine? its sewer.

Five millions is the most moderate of the approximate figures which the estimates of special science give.

Science, after long experiment, now knows that the most fertilizing and the most effective of manures is that of man. The Chinese, we must say to our shame, knew it before us. No Chinese peasant, Eckeburg tells us, goes to the city without carrying back, at the two ends of his bamboo, two buckets full of what we call filth. Thanks to human fertilization, the earth in China is still as young as in the days of Abraham. Chinese wheat yields a hundred and twenty fold. There is no guano comparable in fertility to the detritus of a capital. A great city is the most powerful of stercoraries. To employ the city to enrich the plain would be a sure success. If our gold is filth, on the other hand, our filth is gold.

What is done with this filth, gold? It is swept into the abyss.

We fit out convoys of ships, at great expense, to gather up at the



south pole the droppings of petrels and penguins, and the incalculable element of wealth which we have under our own hand, we send to the sea. All the human and animal manure which the world loses, restored to the land instead of being thrown into the water, would suffice to nourish the world.

These heaps of garbage at the corners of the stone blocks, these tumbrils of mire jolting through the streets at night, these horrid scavengers' carts, these fetid streams of subterranean slime which the pavement hides from you, do you know what all this is? It is the flowering meadow, it is the green grass, it is marjorum and thyme and sage, it is game, it is cattle, it is the satisfied low of the huge oxen at evening, it is perfumed hay, it is golden corn, it is bread on your table, it is warm blood in your veins, it is health, it is joy, it is life. Thus wills that mysterious creation which is transformation upon earth and transfiguration in heaven.

Put that into the great crucible; your abundance shall spring from it. The nutrition of the plains makes the nourishment of men.

You have the power to throw away this wealth, and to think me ridiculous into the bargain. That will cap the climax of your ignorance.

Statistics show that France, alone, makes a liquidation of a hundred millions every year into the Atlantic from the mouths of her rivers. Mark this: with that hundred millions you might pay a quarter of the expenses of the government. The cleverness of man is such that he prefers to throw this hundred millions into the gutter. It is the very substance of the people which is carried away, here drop by drop, there in floods, by the wretched vomiting of our sewers into the rivers, and the gigantic collection of our rivers into the ocean. Each hiccough of our cloaca costs us a thousand francs. From this two results: the land impoverished and the water infected. Hunger rising from the furrow and disease rising from the river.

It is notorious, for instance, that at this hour the Thames is poisoning London.

As for Paris, it has been necessary within a few years past to carry most of the mouths of the sewers down the stream below the bridge.

A double tubular arrangement, provided with valves and sluiceways, sucking up and flowing back, a system of elementary drainage, as simple as the lungs of man, and which is already in full operation in several villages in England, would suffice to bring into our cities the pure water of the fields and send back into our fields the rich water of the cities; and this easy seesaw, the simplest in the world, would retain in our possession the hundred millions thrown away. We are thinking of something else.

The present system does harm in endeavoring to do good. The intention is good, the result is sad. Men think they are purging the city, they are emaciating the population. A sewer is a mistake. When drainage everywhere, with its double function, restoring what it takes away, shall have replaced the sewer, that simple impoverishing washing, then, this being combined with the data of a new social economy, the products of the earth will be increased tenfold, and the problem of misery will be wonderfully diminished. Add the suppression of parasitism, it will be solved.

In the meantime, the public wealth runs off into the river, and the leakage continues. Leakage is the word. Europe is ruining herself in this way by exhaustion.

As for France, we have just named her figure. Now, Paris containing a twenty-fifth of the total French population, and the Parisian guano being the richest of all, we are within the truth in estimating at five millions the portion of Paris in the loss of the hundred millions which France annually throws away. These five millions, employed in aid and in enjoyment, would double the splendor of Paris. The city expends them in cloacæ. So that we may say that the great prodigality of Paris; her marvellous fête, her Beaujon folly, her orgy, her full-handed outpouring of gold, her pageant, her luxury, her magnificence, is her sewer.

It is in this way that, in the blindness of a vicious political economy, we drown and let float down stream and be lost in the depths, the welfare of all. There should be Saint Cloud nettings for the public fortune.

Economically, the fact may be summed up thus: Paris is a leaky basket.

Paris, that model city, that pattern of well-formed capitals of which every people endeavors to have a copy, that metropolis of the ideal, that august country of the initiative, of impulse and enterprise, that centre and that abode of mind, that nation city, that hive of the future, that marvellous compound of Babylon and Corinth, from the point of view which we have just indicated, would make a peasant of Fok-ian shrug his shoulders.

Imitate Paris, you will ruin yourself.

Moreover, particularly in this immemorial and senseless waste, Paris herself imitates.

These surprising absurdities are not new; there is no young folly in this. The ancients acted like the moderns. "The cloacæ of Rome," says Liebig, "absorbed all the well-being of the Roman peasant. When the Campagna of Rome was ruined by the Roman sewer, Rome exhausted Italy, and when she had put Italy into her cloacæ, she poured Sicily in, then Sardinia, then Africa. The sewer of Rome engulfed the world. This cloacæ offered its maw to the city and to the globe. *Urbi et orbi*. Eternal city, unfathomable sewer.

In these things, as well as in others, Rome sets the example.

This example, Paris follows, with all the stupidity peculiar to cities of genius.

For the necessities of the operation which we have just explained, Paris has another Paris under herself; a Paris of sewers; which has its streets, its crossings, its squares, its blind alleys, its arteries, and its circulation, which is slime, minus the human form.

For we must flatter nothing, not even a great people; where there is everything, there is ignominy by the side of sublimity; and, if Paris contains Athens, the city of light, Tyre, the city of power, Sparta, the city of manhood, Nineveh, the city of prodigy, it contains also Lutetia, the city of mire.

Besides, the seal of her power is there also, and the titanic sink of Paris realizes, among monuments, that strange ideal realized in humanity by some men, such as Machiavelli, Bacon, and Mirabeau: the sublimity of abjectness.

The subsoil of Paris, if the eye could penetrate the surface, would present the aspect of a colossal madrepore. A sponge has hardly more defiles and passages than the tuft of earth of fifteen miles' circuit upon which rests the ancient great city. Without speaking of the catacombs, which are a cave apart, without speaking of the inextricable trellis of the gas pipes, without counting the vast tubular system for the distribution of living water which ends in the hydrants, the sewers of themselves alone form a prodigious dark network under both banks; a labyrinth, the descent of which is its clue.

There is seen, in the humid haze, the rat, which seems the product of the accouchement of Paris.

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## II.

### FUTURE PROGRESS.

The excavation of the sewer of Paris has been no small work. The last ten centuries have labored upon it without being able to complete it any more than to finish Paris. The sewer, indeed, receives all the impulses of the growth of Paris. It is, in the earth, a species of dark polyp with a thousand antennæ which grows beneath at the same time that the city grows above. Whenever the city opens a street, the sewer puts out an arm. The old monarchy had constructed only twenty-five thousand four hundred and eighty yards of sewers; Paris was at that point on the 1st of January, 1806. From that epoch, of which we shall speak again directly, the work was profitably and energetically resumed and continued; Napoleon built—the figures are interesting—five thousand two hundred and fifty-four yards; Louis XVIII., six thousand two hundred and forty-four; Charles X., eleven thousand eight hundred and fifty-one; Louis Philippe, ninety-seven thousand three hundred and fifty-five; the Republic of 1848, twenty-five thousand five hundred and seventy; the existing régime, seventy-seven thousand one hundred; in all, at the present hour, two hundred and forty-seven thousand eight hundred and twenty-eight yards; a hundred and forty miles of sewers; the enormous entrails of Paris. Obscure ramification always at work; unnoticed and immense construction.

As we see, the subterranean labyrinth of Paris is to-day more than ten-fold what it was at the commencement of the century. It is hard to realize all the perseverance and effort which were necessary to bring this cloaca to the point of relative perfection where it now is. It was with great difficulty that the old monarchical provostship and, in the last ten years of the 18th century, the revolutionary mayoralty, had succeeded in piercing the thirteen miles of sewers which existed before 1806. All manner of obstacles hindered this operation, some peculiar to the nature of the soil, others inherent in the very prejudices of the laboring population of Paris. Paris is built upon a deposit singularly rebellious to the spade, the hoe, the drill, to human control. Nothing more difficult to pierce and to penetrate than that geological formation upon which is superposed the wonderful historical formation, called Paris; as soon as, under whatever form, labor commences and ventures

into that street of alluvium, subterraneous resistance abounds. There are liquid clays, living springs, hard rocks, those soft and deep mires which technical science calls *Moutardes*. The pick advances laboriously into these calcareous strata alternating with seams of very fine clay and laminar schistose beds, incrustated with oyster shells contemporary with the pre-adamite oceans. Sometimes a brook suddenly throws down an arch, which has been commenced, and inundates the laborers; or a slide of marl loosens and rushes down with the fury of a cataract, crushing the largest of the sustaining timbers like glass. Quite recently at Villette, when it was necessary, without interrupting navigation and without emptying the canal, to lead the collecting sewer under the Saint Martin canal, a fissure opened in the bed of the canal; the water suddenly rose in the works under-ground, beyond all the power of the pumps; they were obliged to seek the fissure, which was in the neck of the great basin, by means of a diver, and it was not without difficulty that it was stopped. Elsewhere, near the Seine, and even at some distance from the river, as, for instance, at Belleville, Grande Rue, and the Lunière arcade, we find quicksands in which we sink, and a man may be buried out of sight. Add asphyxia from the miasma, burial by the earth falling in, sudden settlements of the bottom. Add typhus, with which the laborers are slowly impregnated. In our day, after having excavated the gallery of Clichy, with a causeway to receive a principal water-pipe from the Oureq, a work executed in a trench, over ten yards in depth; after having, in spite of slides, by means of excavations, often putrid, and by props, arched the Bièvre from the Boulevard de l'Hôpital to the Seine; after having, to deliver Paris from the swelling waters of Montmartre and to furnish an outlet for that fluvial sea of twenty-two acres which stagnated near the Barrière des Martyrs, after having, we say, constructed the line of sewers from the Barrière Blanche to the Aubervilliers road, in four months, working day and night, at a depth of twelve yards; after having, a thing which had not been seen before, executed entirely under-ground a sewer in the Rue Barre du Bec, without a trench, twenty feet below the surface, Superintendent Monnot died. After having arched three thousand yards of sewers in all parts of the city, from the Rue Traversière Saint Antoine to the Rue de l'Ourcine; after having, by the branching of the Arbalète, relieved the Censier Mouffetard Square from inundation by the rain; after having built the Saint Georges sewer upon stone-work and concrete in the quicksand; after having directed the dangerous lowering of the floor of the Notre Dame de Nazareth branch, Engineer Duleau died. There are no bulletins for these acts of bravery, more profitable, however, than the stupid slaughter of the battle-field.

The sewers of Paris, in 1832, were far from being what they are to-day. Bruneseau had made a beginning, but it required the cholera to determine the vast re-construction which has since taken place. It is surprising to say, for instance, that, in 1821, a portion of the belt sewer, called the Grand Canal, as at Venice, was still stagnating in the open sky, in the Rue des Gourdes. It was only in 1823 that the city of Paris found in its pocket the forty-nine thousand eight hundred and ninety dollars and one cent necessary for the covering of this shame. The three absorbing wells of the Combat, the Cunette, and Saint Mandé,

with their discharging mouths, their apparatus, their pits, and their depuratory branches, date only from 1836. The intestinal canal of Paris has been re-built anew, and, as we have said, increased more than ten-fold within a quarter of a century.

Thirty years ago, at the period of the insurrection of the 5th and 6th of June, it was still, in many places, almost the ancient sewer. A very large number of streets, now vaulted, were then hollow causeways. You very often saw, at the low point in which the gutters of a street or a square terminated, large rectangular gratings with great bars, the iron of which shone polished by the feet of the multitude, dangerous and slippery for wagons, and making the horses stumble. The official language of roads and bridges gave to these low points and gratings the expressive name of *Cassés*. In 1832, in many streets, the Rue de l'Étoile, the Rue Saint Louis, the Rue du Temple, the Rue Vieille du Temple, the Rue Notre Dame de Nazareth, the Rue Folie Méricourt, the Quai aux Fleurs, the Rue du Petit Muse, the Rue de Normandie, the Rue Pont aux Biches, the Rue des Marias, Faubourg Saint Martin, the Rue Notre Dame des Victoires, Faubourg Montmartre, the Rue Grange Batelière in the Champs Élysées, the Rue Jacob, the Rue de Tournon, the old Gothic cloaca still cynically showed its jaws. They were enormous, sluggish gaps of stone, sometimes surrounded by stone blocks, with monumental effrontery.

Paris, in 1806, was still almost at the figure of sewers established in May, 1663 : five thousand three hundred and twenty-eight fathoms. According to Bruneseau, on the 1st of January, 1832, there were forty-four thousand and seventy-three yards. From 1806 to 1831, there were built annually, on an average, eight hundred and twenty yards; since then there have been constructed every year eight, and even ten thousand yards of galleries, in masonry of small materials laid in hydraulic cement on a foundation of concrete.

At thirty-five dollars a yard, the hundred and forty miles of sewers of the present Paris represent nine millions.

Besides the economical progress which we pointed out in commencing, grave problems of public hygiene are connected with this immense question : the sewer of Paris.

Paris is between two sheets, a sheet of water and a sheet of air. The sheet of water lying at a considerable depth under ground, but already reached by two borings, is furnished by the bed of green sand lying between the chalk and the jurassic limestone; this bed may be represented by a disk with a radius of seventy miles; a multitude of rivers and brooks filter into it; we drink the Seine, the Marne, the Yonne, the Oise, the Aisne, the Char, the Vienne, and the Loire, in a glass of water from the well of Grenelle. The sheet of water is salubrious; it comes, first from Heaven, then from the earth; the sheet of air is unwholesome, it comes from the sewer. All the miasmas of the cloaca are mingled with the respiration of the city; hence that foul breath. The air taken from above a dunghill, this has been scientifically determined, is purer than the air taken from above Paris. In a given time, progress aiding, mechanisms being perfected, and light increasing, the sheet of water will be employed to purify the sheet of air. That is to say, to wash the sewer. By washing the sewer, of course, we understand : res-

titution of the mire to the land ; return of the muck to the soil, and the manure to the fields. There will result, from this simple act, to the whole social community, a diminution of misery and an augmentation of health. At the present hour, the radiation of the diseases of Paris extends a hundred and fifty miles about the Louvre, taken as the hub of this pestilential wheel.

We might say that, for ten centuries, the cloaca has been the disease of Paris. The sewer is the taint which the city has in her blood. The popular instinct is never mistaken. The trade of sewerman was formerly almost as perilous, and almost as repulsive to the people, as the trade of knacker so long stricken with horror, and abandoned to the executioner. It required high wages to persuade a mason to disappear in that fetid ooze; the well-digger's ladder hesitated to plunge into it; it was said proverbially : *to descend into the sewer is to enter the grave*; and all manner of hideous legends, as we have said, covered this colossal drain with dismay; awful, sink, which bears the traces of the revolutions of the globe as well as of the revolutions of men, and in which we find vestiges of all the cataclysms from the shell-fish of the deluge down to the rag of Marat.

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## Book Third.

### MIRE, BUT SOUL.

#### I.

##### THE CLOACA AND ITS SURPRISES.

It was in the sewer of Paris that Jean Valjean found himself.

Further resemblance of Paris with the sea. As in the ocean, the diver can disappear.

The transition was marvellous. From the very centre of the city, Jean Valjean had gone out of the city, and, in the twinkling of an eye, the time of lifting a cover and closing it again, he had passed from broad day to complete obscurity, from noon to midnight, from uproar to silence, from the whirl of the thunder to the stagnation of the tomb, and, by a mutation much more prodigious still than that of the Rue Polonceau, from the most extreme peril to the most absolute security.

Sudden fall into a cave; disappearance in the dungeon of Paris; to leave that street in which death was everywhere for this kind of sepulchre in which there was life, was an astounding crisis. He remained for some seconds as if stunned; listening, stupefied. The spring trap of safety had suddenly opened beneath him. Celestial goodness had in some sort taken him by treachery. Adorable ambuscades of Providence!

Only, the wounded man did not stir, and Jean Valjean did not know whether what he was carrying away in this grave, were alive or dead.

His first sensation was blindness. Suddenly he saw nothing more. It seemed to him also that in one minute he had become deaf. He heard nothing more. The frenzied storm of murder which was raging a few feet above him only reached him, as we have said, thanks to the thickness of the earth which separated him from it, stifled and indistinct, and like a rumbling at a great depth. He felt that it was solid under his feet; that was all; but that was enough. He reached out one hand, then the other, and touched the wall on both sides, and realized that the passage was narrow; he slipped, and realized that the pavement was wet. He advanced one foot with precaution, fearing a hole, a pit, some gulf; he made sure that the flagging continued. A whiff of fetidness informed him where he was.

After a few moments, he ceased to be blind. A little light fell from the air-hole through which he had slipped in, and his eye became accustomed to this cave. He began to distinguish something. The passage in which he was earthed, no other word better expresses the condition, was walled up behind him. It was one of those cul-de-sacs technically called branchments. Before him, there was another wall, a wall of night. The light from the air-hole died out ten or twelve paces from the point at which Jean Valjean stood, and scarcely produced a pallid whiteness over a few yards of the damp wall of the sewer. Beyond, the opaqueness was massive; to penetrate it appeared horrible, and to enter it seemed like being engulfed. He could, however, force his way into that wall of mist, and he must do it. He must even hasten. Jean Valjean thought that that grating, noticed by him under the paving-stones, might also be noticed by the soldiers, and that all depended upon that chance. They also could descend into the well and explore it. There was not a minute to be lost. He had laid Marius upon the ground, he gathered him up, this is again the right word, replaced him upon his shoulders, and began his journey. He resolutely entered that obscurity.

The truth is, that they were not so safe as Jean Valjean supposed. Perils of another kind, and not less great, awaited them perhaps. After the flashing whirl of the combat, the cavern of miasmas and pitfalls; after chaos, the cloaca. Jean Valjean had fallen from one circle of Hell to another.

At the end of fifty paces, he was obliged to stop. A question presented itself. The passage terminated in another which it met transversely. These two roads were offered. Which should he take? should he turn to the left or to the right? How guide himself in this black labyrinth? This labyrinth, as we have remarked, has a clue: its descent. To follow the descent is to go to the river.

Jean Valjean understood this at once.

He said to himself that he was probably in the sewer of the markets; that, if he should choose the left and follow the descent, he would come in less than a quarter of an hour to some mouth upon the Seine between the Pont au Change and the Pont Neuf, that is to say, he would re-appear in broad day in the most populous portion of Paris. He might come out in some gathering of corner idlers. Amazement of the passers-by at seeing two bloody men come out of the ground under their feet. Arrival of sergent de ville, call to arms in the next guard-house.

He would be seized before getting out. It was better to plunge into the labyrinth, to trust to this darkness, and to rely on Providence for the issue.

He chose the right, and went up the ascent.

When he had turned the corner of the gallery, the distant gleam of the air-hole disappeared, the curtain of obscurity fell back over him, and he again became blind. He went forward none the less, and as rapidly as he could. Marius's arms were passed about his neck, and his feet hung behind him. He held both arms with one hand, and groped for the wall with the other. Marius's cheek touched his and stuck to it, being bloody. He felt a warm stream, which came from Marius, flow over him and penetrate his clothing. Still, a moist warmth at his ear, which touched the wounded man's mouth, indicated respiration, and consequently life. The passage through which Jean Valjean was now moving was not so small as the first. Jean Valjean walked in it with difficulty. The rains of the previous day had not yet run off, and made a little stream in the centre of the floor, and he was compelled to hug the wall, to keep his feet out of the water. Thus he went on in midnight. He resembled the creatures of night groping in the invisible, and lost underground in the veins of the darkness.

However, little by little, whether that some distant air-holes sent a little floating light into this opaque mist, or that his eyes became accustomed to the obscurity, some dim vision came back to him, and he again began to receive a confused perception, now of the wall which he was touching, and now of the arch under which he was passing. The pupil dilates in the night, and at last finds day in it, even as the soul dilates in misfortune, and at last finds God in it.

To find his way was difficult.

The track of the sewers echoes, so to speak, the track of the streets which overlie them. There were in the Paris of that day two thousand two hundred streets. Picture to yourselves below them that forest of dark branches which is called the sewer. The sewers existing at that epoch, placed end to end, would have given a length of thirty miles. We have already said that the present network, thanks to the extraordinary activity of the last thirty years, is not less than a hundred and forty miles.

Jean Valjean began with a mistake. He thought that he was under the Rue Saint Denis, and it was unfortunate that he was not there. There is beneath the Rue Saint Denis an old stone sewer, which dates from Louis XIII., and which goes straight to the collecting sewer, called the Grand Sewer, with a single elbow, on the right, at the height of the ancient Cour des Miracles, and a single branch, the Saint Martin sewer, the four arms of which cut each other in a cross. But the gallery of the Petite Truanderie, the entrance to which was near the wine shop of Corinth, never communicated with the underground passage in the Rue Saint Denis; it runs into the Montmartre sewer, and it was in that that Jean Valjean was entangled. There, opportunities of losing one's self abound. The Montmartre sewer is one of the most labyrinthian of the ancient network. Luckily, Jean Valjean had left behind him the sewer of the markets, the geometrical plan of which represents a multitude of inter-locked top-gallant-masts; but he had before him more than one



embarrassing encounter and more than one street corner—for these are streets—presenting itself in the obscurity like a point of interrogation; first, at his left, the vast Plâtrière sewer, a kind of Chinese puzzle, pushing and jumbling its chaos of T's and Z's beneath the Hôtel des Postes and the rotunda of the grain-market to the Seine, where it terminates in a Y; secondly, at his right, the crooked corridor of the Rue du Cadran, with its three teeth, which are so many blind ditches; thirdly, at his left, the branch of the Mail, complicated, almost at its entrance, by a kind of fork, and, after zigzag upon zigzag, terminating in the great voiding crypt of the Louvre, truncated and ramified in all directions; finally, at the right, the cul-de-sac passage of the Rue des Jeûneurs, with countless little reducts here and there, before arriving at the central sewer, which alone could lead him to some outlet distant enough to be secure.

If Jean Valjean had had any notion of what we have here pointed out, he would have quickly perceived, merely from feeling the wall, that he was not in the underground gallery of the Rue Saint Denis. Instead of the old hewn stone, instead of the ancient architecture, haughty and royal even in the sewer, with floor and running courses of granite, and mortar of thick lime, which cost seventy-five dollars a yard, he would have felt beneath his hand the cotemporary cheapness, the economical expedient, the millstone grit laid in hydraulic cement upon a bed of concrete, which cost thirty dollars a yard, the bourgeois masonry known as *small materials*; but he knew nothing of all this..

He went forward, with anxiety, but with calmness, seeing nothing, knowing nothing, plunged into chance, that is to say, swallowed up in Providence.

By degrees, we must say, some horror penetrated him. The shadow which enveloped him entered his mind. He was walking in an enigma. This aqueduct of the cloaca is formidable; it is dizzily intertangled. It is a dreary thing to be caught in this Paris of darkness. Jean Valjean was obliged to find and almost to invent his route without seeing it. In that unknown region, each step which he ventured might be the last. How should he get out? Should he find an outlet? Should he find it in time? Would this colossal subterranean sponge with cells of stone admit of being penetrated and pierced? Would he meet with some unlooked-for knot of obscurity? Would he encounter the inextricable and the insurmountable? Would Marius die of hæmorrhage, and he of hunger? Would they both perish there at last, and make two skeletons in some niche of that night? He did not know. He asked himself all this, and he could not answer. The intestine of Paris is an abyss. Like the prophet, he was in the belly of the monster.

Suddenly he was surprised. At the most unexpected moment, and without having diverged from a straight line, he discovered that he was no longer rising; the water of the brook struck coming against his heels instead of upon the top of his feet. The sewer now descended. What? would he then soon reach the Seine? This danger was great, but the peril of retreat was still greater. He continued to advance.

It was not towards the Seine that he was going. The saddle-back which the topography of Paris forms upon the right bank, empties one of its slopes into the Seine and the other into the Grand Sewer. The

crest of this saddle-back which determines the division of the waters follows a very capricious line. The culminating point, which is the point of separation of the flow, is, in the Saint Avoye sewer, beyond the Rue Michel de Comte, in the sewer of the Louvre, near the boulevards, and in the Montmartre sewer, near the markets. It was at this culminating point that Jean Valjean had arrived. He was making his way towards the belt sewer; he was on the right road. But he knew nothing of it.

Whenever he came to a branch, he felt its angles, and if he found the opening not as wide as the corridor in which he was, he did not enter, and continued his route, deeming rightly that every narrower way must terminate in a cul-de-sac, and could only lead him away from his object, the outlet. He thus evaded the quadruple snare which was spread for him in the obscurity, by the four labyrinths which we have just enumerated.

At a certain moment he felt that he was getting away from under the Paris which was petrified by the émeute, in which the barricades had suppressed the circulation, and that he was coming beneath the Paris which was alive and normal. He heard suddenly above his head a sound like thunder, distant, but continuous. It was the rumbling of the vehicles.

He had been walking for about half an hour, at least by his own calculation, and had not yet thought of resting; only he had changed the hand which supported Marius. The darkness was deeper than ever, but this depth re-assured him.

All at once he saw his shadow before him. It was marked out on a feeble ruddiness almost indistinct, which vaguely empurpled the floor at his feet, and the arch over his head, and which glided along at his right and his left on the two slimy walls of the corridor. In amazement he turned round.

Behind him, in the portion of the passage through which he had passed, at a distance which appeared to him immense, flamed, throwing its rays into the dense obscurity, a sort of horrible star which appeared to be looking at him.

It was the gloomy star of the police which was rising in the sewer.

Behind this star were moving without order eight or ten black forms, straight, indistinct, terrible.

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## II.

### EXPLANATION.

During the day of the 6th of June, a battue of the sewers had been ordered. It was feared that they would be taken as a refuge by the vanquished, and Prefect Grisquet was to ransack the occult Paris, while General Bugeaud was sweeping the public Paris; a connected double operation which demanded a double strategy of the public power, represented above by the army and below by the police. Three platoons of officers and sewer-men explored the subterranean streets of Paris, the first, the right bank, the second, the left bank, the third, in the City.

The officers were armed with carbines, clubs, swords and daggers.

That which was at this moment directed upon Jean Valjean, was the lantern of the patrol of the right bank.

This patrol had just visited the crooked gallery and the three blind alleys which are beneath the Rue du Cadran. While they were taking their candle to the bottom of these blind alleys, Jean Valjean had come to the entrance of the gallery upon his way, had found it narrower than the principal passage, and had not entered it. He had passed beyond. The policemen, on coming out from the Cadran gallery, had thought they heard the sound of steps in the direction of the belt sewer. It was in fact Jean Valjean's steps. The sergeant in command of the patrol lifted his lantern, and the squad began to look into the mist in the direction whence the sound came.

This was to Jean Valjean an indescribable moment.

Luckily, if he saw the lantern well, the lantern saw him badly. It was light and he was shadow. He was far off, and merged in the blackness of the place. He drew close to the side of the wall, and stopped.

Still, he formed no idea of what was moving there behind him. Lack of sleep, want of food, emotions, had thrown him also into the visionary state. He saw a flaring flame, and about that flame, goblins. What was it? He did not understand.

Jean Valjean having stopped, the noise ceased.

The men of the patrol listened and heard nothing, they looked and saw nothing. They consulted.

There was at that period a sort of square at this point of the Montmartre sewer, called *de service*, which has since been suppressed on account of the little interior lake which formed in it, by the damming up in heavy storms of the torrents of rain water. The patrol could gather in a group in this square.

Jean Valjean saw these goblins form a kind of circle. These mas-tiffs' heads drew near each other and whispered.

The result of this council held by the watch-dogs, was that they had been mistaken, that there had been no noise, that there was nobody there, that it was needless to trouble themselves with the belt sewer, that that would be time lost, but that they must hasten towards Saint Merry, that if there were anything to do and any "bousingot" to track out, it was in that quarter.

From time to time parties put new soles to their old terms of insult. In 1832, the word *bousingot* filled the interim between the word *jacobin*, which was worn out, and the word *démagogue*, then almost unused, but which has since done such excellent service.

The sergeant gave the order to file left towards the descent to the Seine. If they had conceived the idea of dividing into two squads and going in both directions, Jean Valjean would have been caught. That hung by this thread. It is probable that the instructions from the prefecture, foreseeing the possibility of a combat and that the insurgents might be numerous, forbade the patrol to separate. The patrol resumed its march, leaving Jean Valjean behind. Of all these movements, Jean Valjean perceived nothing except the eclipse of the lantern, which suddenly turned back.

Before going away, the sergeant, to ease the police conscience, dis-

charged his carbine in the direction they were abandoning, towards Jean Valjean. The detonation rolled from echo to echo in the vault like the rumbling of this titanic bowel. Some plastering which fell into the stream and spattered the water a few steps from Jean Valjean, made him aware that the ball had struck the arch above his head.

Slow and measured steps resounded upon the floor for some time, more and more deadened by the progressive increase of the distance, the group of black forms sank away, a glimmer oscillated and floated, making a ruddy circle in the vault, which decreased, then disappeared, the silence became deep again, the obscurity became again complete, blindness and deafness resumed possession of the darkness; and Jean Valjean, not yet daring to stir, stood for a long time with his back to the wall, his ear intent and eye dilated, watching the vanishing of that phantom patrol.

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### III.

#### THE MAN SPUN.

We must do the police of that period this justice, that, even in the gravest public conjunctures, it imperturbably performed its duties watchful and sanitary. An émeute was not in its eyes a pretext for giving malefactors a loose rein, and for neglecting society because the government was in peril. The ordinary duty was performed correctly in addition to the extraordinary duty, and was not disturbed by it. In the midst of the beginning of an incalculable political event, under the pressure of a possible revolution, without allowing himself to be diverted by the insurrection and the barricade, an officer would "spin" a thief.

Something precisely like this occurred in the afternoon of the 6th of June at the brink of the Seine, on the breach of the right bank, a little beyond the Pont des Invalides.

There is no beach there now. The appearance of the place has changed.

On this beach, two men some distance apart seemed to be observing each other, one avoiding the other. The one who was going before was endeavoring to increase the distance, the one who came behind to lessen it.

It was like a game of chess played from a distance and silently. Neither seemed to hurry, and both walked slowly, as if either feared that by too much haste he would double the pace of his partner.

One would have said it was an appetite following a prey, without appearing to do it on purpose. The prey was crafty, and kept on its guard.

The requisite proportions between the tracked marten and the tracking hound were observed. He who was trying to escape had a feeble frame and sorry mien; he who was trying to seize, a fellow of tall stature, was rough in aspect, and promised to be rough in encounter.

The first, feeling himself the weaker, was avoiding the second; but he avoided him in a very furious way; he who could have observed him would have seen in his eyes the gloomy hostility of flight, and all the menace which there is in fear.

The beach was solitary; there were no passers; not even a boatman nor a lighterman on the barges moored here and there.

These two men could not have been easily seen, except from the quai in front, and to him who might have examined them from that distance, the man who was going forward would have appeared like a bristly creature, tattered and skulking, restless and shivering under a ragged blouse, and the other, like a classic and official person, wearing the overcoat of authority buttoned to the chin.

The reader would perhaps recognise these two men, if he saw them nearer.

What was the object of the last?

Probably to put the first in a warmer dress.

When a man clad by the State pursues a man in rags, it is in order to make of him also a man clad by the State. Only the color is the whole question. To be clad in blue is glorious; to be clad in red is disagreeable.

There is a purple of the depths.

It was probably some inconvenience and some purple of this kind that the first desired to escape.

If the other was allowing him to go on and did not yet seize him, it was, according to all appearance, in the hope of seeing him bring up at some significant rendezvous, some group of good prizes. This delicate operation is called "spinning."

What renders this conjecture the more probable is, that the closely buttoned man, perceiving from the shore a fiacre which was passing on the quai empty, beckoned to the driver; the driver understood, evidently recognized with whom he had to do, turned his horse, and began to follow the two men on the upper part of the quai at a walk. This was not noticed by the equivocal and ragged personage who was in front.

The fiacre rolled along the trees of the Champs Élysées. There could be seen moving above the parapet, the bust of the driver, whip in hand.

One of the secret instructions of the police to officers contains this article: "Always have a vehicle within call, in case of need."

While manœuvring, each on his side, with an irreproachable strategy, these two men approached a slope of the quai descending to the beach, which, at that time, allowed the coach-drivers coming from Passy to go to the river to water their horses. This slope has since been removed, for the sake of symmetry; the horses perish with thirst, but the eye is satisfied.

It seemed probable that the man in the blouse would go up by this slope, in order to attempt escape into the Champs Élysées, a place ornamented with trees, but on the other hand thickly dotted with officers, and where his pursuer would have easily seized him with a strong hand.

This point of the quai is very near the house brought from Moret to Paris in 1824, by Colonel Brack, and called the house of Francis I.\* A guard-house is quite near by.

To the great surprise of his observer, the man pursued did not take the slope of the watering-place. He continued to advance on the beach along the quai.

His position was visibly becoming critical.

If not to throw himself into the Seine, what was he going to do?

No means henceforth of getting up to the quai; no other slope, and no staircase; and they were very near the spot, marked by the turn of the Seine towards the Pont d'Iéna, where the beach, narrowing more and more, terminates in a slender tongue, and is lost under the water. There he would inevitably find himself blockaded between the steep wall on his right, the river on the left and in front, and authority upon his heels:

It is true that this end of the beach was masked from sight by a mound of rubbish from six to seven feet high, the product of some demolition. But did this man hope to hide with any effect behind this heap of fragments, which the other had only to turn? The expedient would have been puerile. He certainly did not dream of it. The innocence of robbers does not reach this extent.

The heap of rubbish made a sort of eminence at the edge of the water, which was prolonged like a promontory, as far as the wall of the quai.

The man pursued reached this little hill and doubled it, so that he ceased to be seen by the other.

The latter, not seeing, was not seen; he took advantage of this to abandon all dissimulation, and to walk very rapidly. In a few seconds he came to the mound of rubbish, and turned it. There, he stopped in amazement. The man whom he was hunting was gone.

Total eclipse of the man in the blouse.

The beach beyond the mound of rubbish had scarcely a length of thirty yards, then it plunged beneath the water which beat against the wall of the quai.

The fugitive could not have thrown himself into the Seine nor scaled the quai without being seen by him who was following him. What had become of him?

The man in the closely buttoned coat walked to the end of the beach, and stopped there a moment thoughtful, his fists convulsive, his eyes ferreting. Suddenly he slapped his forehead. He had noticed, at the point where the land and the water began, an iron grating broad and low, arched, with a heavy lock and three massive hinges. This grating, a sort of door cut into the bottom of the quai, opened upon the river as much as upon the beach. A blackish stream flowed from beneath it. This stream emptied into the Seine.

Beyond its heavy rusty bars could be distinguished a sort of corridor arched and obscure.

The man folded his arms and looked at the grating reproachfully.

This look not sufficing, he tried to push it; he shook it, it resisted firmly. It was probable that it had just been opened, although no sound had been heard, a singular circumstance with a grating so rusty; but it was certain that it had been closed again. That indicated that he before whom this door had just turned, had not a hook, but a key.

This evident fact burst immediately upon the mind of the man who was exerting himself to shake the grating, and forced from him this indignant euphonema:

"This is fine! a government key!"

Then, calming himself immediately, he expressed a whole world of interior ideas by this whiff of monosyllables accented almost ironically:

"Well! well! well! well!"

This said, hoping nobody knows what, either to see the man come out, or to see others go in, he posted himself on the watch behind the heap of rubbish, with the patient rage of a pointer.

For its part the fiacre, which followed all his movements, had halted above him near the parapet. The driver, foreseeing a long stay, fitted the muzzles of his horses into the bag of wet oats, so well known to Parisians, to whom the government, be it said in parenthesis, sometimes apply it. The few passers over the Pont d'Iéna, before going away, turned their heads to look for a moment at these two motionless features of the landscape, the man on the beach, the fiacre on the quai.

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#### IV

##### HE ALSO BEARS HIS CROSS.

Jean Valjean had resumed his advance, and had not stopped again.

This advance became more and more laborious. The level of these arches varies; the medium height is about five feet six inches, and was calculated for the stature of a man; Jean Valjean was compelled to bend so as not to hit Marius against the arch; he had to stoop every second, then rise up, to grope incessantly for the wall. The moisture of the stones and the sliminess of the floor made them bad points of support, whether for the hand or the foot. He was wading in the hideous muck of the city. The occasional gleam from the air holes appeared only at long intervals, and so ghastly were they that the noonday seemed but moonlight; all the rest was mist, miasma, opacity, blackness. Jean Valjean was hungry and thirsty; thirsty especially; and this place, like the sea, is one full of water where you cannot drink. His strength, which was prodigious, and very little diminished by age, thanks to his chaste and sober life, began to give way notwithstanding. Fatigue grew upon him, and as his strength diminished the weight of his load increased. Marius, dead perhaps, weighed heavily upon him as inert bodies do. Jean Valjean supported him in such a way that his breast was not compressed and his breathing could always be as free as possible. He felt the rapid gliding of the rats between his legs. One of them was so frightened as to bite him. There came to him from time to time through the aprons of the mouths of the sewer a breath of fresh air which revived him.

It might have been three o'clock in the afternoon when he arrived at the belt sewer.

He was first astonished at this sudden enlargement. He abruptly found himself in a gallery where his outstretched hands did not reach the two walls, and under an arch which his head did not touch. The Grand Sewer indeed is eight feet wide and seven high.

At the point where the Montmartre sewer joins the Grand Sewer, two other subterranean galleries, that of the Rue de Provence and that of

the Abattoir, coming in, make a square. Between these four ways a less sagacious man would have been undecided. Jean Valjean took the widest, that is to say, the belt sewer. But here the question returned: to descend, or to ascend? He thought that the condition of affairs was urgent, and that he must, at whatever risk, now reach the Seine. In other words, descend. He turned to the left.

Well for him that he did so. For it would be an error to suppose that the belt sewer has two outlets, the one towards Bercy, the other towards Passy, and that it is, as its name indicates, the subterranean belt of the Paris of the right bank. The Grand Sewer, which is, it must be remembered, nothing more nor less than the ancient brook of M<sup>é</sup>nilmontant, terminates, if we ascend it, in a cul-de-sac, that is to say, its ancient starting point, which was its spring, at the foot of the hill of M<sup>é</sup>nilmontant. It has no direct communication with the branch which gathers up the waters of Paris below the Popincourt quartier, and which empties into the Seine by the Amelot sewer above the ancient Ile Louviers. This branch, which completes the collecting sewer, is separated from it, under the Rue M<sup>é</sup>nilmontant even, by a solid wall which marks the point of separation of the waters up and down. Had Jean Valjean gone up the gallery, he would have come, after manifold efforts, exhausted by fatigue, expiring, in the darkness, to a wall. He would have been lost.

Strictly speaking, by going back a little, entering the passage of the Filles due Calvaire, if he did not hesitate at the subterranean goose-track of the Boucherat crossing, by taking the Saint Louis corridor, then, on the left, the Saint Gilles passage, then by turning to the right and avoiding the Saint S<sup>é</sup>bastien gallery, he might have come to the Amelot sewer, and thence, provided he had not gone astray in the sort of F which is beneath the Bastille, reached the outlet on the Seine near the Arsenal. But, for that, he must have been perfectly familiar in all its ramifications and all its tubes, with the huge madrepore of the sewer. Now, we must repeat, he knew nothing of this frightful system of paths along which he was making his way; and, had anybody asked him where he was, he would have answered: In the night.

His instinct served him well. To descend was, in fact, possible safety.

He left on his right the two passages which ramify in the form of a claw under the Rue Lafitte and the Rue Saint Georges, and the long forked corridor of the Chauss<sup>é</sup>e d'Antin.

A little beyond an affluent which was probably the branching of the Madeleine, he stopped. He was very tired. A large air-hole, probably the vista on the Rue d'Anjou, produced an almost vivid light. Jean Valjean, with the gentleness of movement of a brother for his wounded brother, laid Marius upon the side bank of the sewer. Marius's bloody face appeared under the white gleam from the air-hole, as if at the bottom of a tomb. His eyes were closed, his hair adhered to his temples like brushes dried in red paint, his hands dropped down lifeless, his limbs were cold, there was coagulated blood at the corners of his mouth. A clot of blood had gathered in the tie of his cravat; his shirt was bedded in the wounds, the cloth of his coat chafed the gaping gashes in the living flesh. Jean Valjean, removing the garments with the ends of his



fingers, laid his hand upon his breast; the heart still beat. Jean Valjean tore up his shirt, bandaged the wounds as well as he could, and staunched the flowing blood; then, bending in this twilight over Marius, who was still unconscious and almost lifeless, he looked at him with an inexpressible hatred.

In opening Marius's clothes, he had found two things in his pockets, the bread which had been forgotten there since the day previous, and Marius' pocket-book. He ate the bread and opened the pocket-book. On the first page he found the four lines written by Marius. They will be remembered:

"My name is Marius Pontmercy. Carry my corpse to my grandfather's, M. Gillenormand, Rue des Filles du Calvaire, No. 6, in the Marais."

By the light of the air-hole, Jean Valjean read these four lines, and stopped a moment as if absorbed in himself, repeating in an undertone: "Rue des Filles du Calvaire, Number Six, Monsieur Gillenormand." He replaced the pocket-book in Marius's pocket. He had eaten, strength had returned to him: he took Marius on his back again, laid his head carefully upon his right shoulder, and began to descend the sewer.

The Grand Sewer, following the course of the valley of Ménémon-tant, is almost two leagues in length. It is paved for a considerable part of its course.

This torch of the name of the streets of Paris with which we are illuminating Jean Valjean's subterranean advance for the reader, Jean Valjean did not have. Nothing told him what zone of the city he was passing through, nor what route he had followed. Only the growing pallor of the gleams of light which he saw from time to time, indicated that the sun was withdrawing from the pavement, and that the day would soon be gone; and the rumbling of the wagons above his head, from continuous having become intermittent, then having almost ceased, he concluded that he was under central Paris no longer, and that he was approaching some solitary region, in the vicinity of the outer boulevards or the furthest quais. Where there are fewer houses and fewer streets, the sewer has fewer air-holes. The darkness thickened about Jean Valjean. He none the less continued to advance, groping in the obscurity. This obscurity suddenly became terrible.

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## V

FOR SAND AS WELL AS WOMAN THERE IS A FINESSE WHICH IS  
PERFIDY.

He felt that he was entering the water, and that he had under his feet, pavement no longer, but mud.

It sometimes happens, on certain coasts of Brittany or Scotland, that a man, traveller or fisherman, walking on the beach at low tide far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick to it; it is sand no longer, it is glue. The beach is perfectly

dry, but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water. The eye, however, has noticed no change; the immense strand is smooth and tranquil, all the sand has the same appearance, nothing distinguishes the surface which is solid from the surface which is no longer so; the joyous little cloud of sand-fleas continues to leap tumultuously over the wayfarer's feet. The man pursues his way, goes forward, inclines towards the land, endeavors to get nearer the upland. He is not anxious. Anxious about what? Only, he feels somehow as if the weight of his feet increased with every step which he takes. Suddenly he sinks in. He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings. All at once he looks at his feet. His feet have disappeared. The sand covers them. He draws his feet out of the sand, he will retrace his steps, he turns back, he sinks in deeper. The sand comes up to his ankles, he pulls himself out and throws himself to the left, the sand is half-leg deep, he throws himself to the right, the sand comes up to his shins. Then he recognizes, with unspeakable terror that he is caught in the quicksand, and that he has beneath him the fearful medium in which man can no more walk than the fish can swim. He throws off his load if he has one, he lightens himself like a ship in distress; it is already too late, the sand is above his knees.

He calls, he waves his hat or his handkerchief, the sand gains on him more and more; if the beach is deserted, if the land is too far off, if the sandbank is of too ill-repute, if there is no hero in sight, it is all over, he is condemned to enlizement. He is condemned to that appalling interment, long, infallible, implacable, impossible to slacken or to hasten, which endures for hours, which will not end, which seizes you erect, free and in full health, which draws you by the feet, which, at every effort that you attempt, at every shout that you utter, drags you a little deeper, which appears to punish you for your resistance by a redoubling of its grasp, which sinks the man slowly into the earth while it leaves him all the time to look at the horizon, the trees, the green fields, the smoke of the villages in the plain, the sails of the ships upon the sea, the birds flying and singing, the sunshine, the sky. Enlizement is the grave become a tide and rising from the depths of the earth towards a living man. Each minute is an inexorable enshrouding. The victim attempts to sit down, to lie down, to creep; every movement he makes, intensifies him; he straightens up, he sinks in; he feels that he is being swallowed up; he howls, implores, cries to the clouds, wrings his hands, despairs. Behold him waist deep in the sand; the sand reaches his breast, he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of his soft sheath, sobs frenziedly; the sand rises. The sand reaches his shoulders, the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it; silence. The eyes still gaze, the sand shuts them; night. Then the forehead decreases, a little hair flutters above the sand; a hand protrudes, comes through the surface of the beach, moves and shakes, and disappears. Sinister effacement of a man.

Sometimes the horseman is enlized with his horse; sometimes the cartman is enlized with his cart; all horrible beneath the beach. It is

a shipwreck elsewhere than in the water. It is the earth drowning man. The earth, filled with the ocean, becomes a trap. It presents itself as a plain and opens like a wave. Such treacheries has the abyss.

This fatal mishap, always possible upon one or another coast of the sea, was also possible, thirty years ago, in the sewer of Paris.

Before the important works commenced in 1833, the subterranean system of Paris was subject to sudden sinkings of the bottom.

The water filtered into certain underlying particularly friable soils; the floor, which was of paving-stones, as in the old sewers, or of hydraulic cement upon concrete, as in the new galleries, having lost its support, bent. A bend in a floor of that kind is a crack, is a crumbling. The floor gave way over a certain space. This crevasse, a hiatus in a gulf of mud, was called technically, *fontis*. What is a *fontis*? It is the quicksand of the sea-shore suddenly encountered under ground; it is the beach of Mont Saint Michel in a sewer. The diluted soil is as it were in fusion; all its molecules are in suspension in a soft medium; it is not land, and it is not water. Depth sometimes very great. Nothing more fearful than such a mischance. If the water predominates, death is prompt, there is swallowing up; if the earth predominates, death is slow, there is enlizement.

Can you picture to yourself such a death? If enlizement is terrible on the shore of the sea, what is it in the cloaca? Instead of the open air, the full light, the broad day, that clear horizon, those vast sounds, those free clouds whence rains life, those barks seen in the distance, that hope under every form, probable passers, succor possible until the last moment; instead of all that, deafness, blindness, a black arch, an interior of a tomb already prepared, death in the mire under a cover! the slow stifling by the filth, a stone box in which asphyxia opens its claw in the slime and takes you by the throat; fetidness mingled with the death rattle; mire instead of sand, sulphuretted hydrogen instead of the hurricane, ordure instead of the ocean? and to call, and to gnash your-teeth, and writhe, and struggle, and agonize, with that huge city above your head knowing nothing of it at all!

Inexpressible horror of dying thus! Death sometimes redeems its atrocity by a certain terrible dignity. At the stake, in the shipwreck, man may be great; in the flame, as in the foam, a superb attitude is possible; you are transfigured while falling into that abyss. But not here. Death is unclean. It is humiliating to expire. The last fitting visions are abject. Mire is synonymous with shame. It is mean, ugly, infamous. To die in a butt of Malmsey, like Clarence, so be it; in the scavenger's pit, like d'Escoubleau, that is horrible. To struggle within it is hideous; at the very time that you are agonizing, you are splashing. There is a darkness enough for it to be Hell, and slime enough for it to be only a slough, and the dying man knows not whether he will become a spectre or a toad.

Everywhere else the grave is gloomy; here it is misshapen.

The depth of the *fontis* varied, as well as its length, and its density by reason of the more or less yielding character of the subsoil. Sometimes a *fontis* was three or four feet deep, sometimes eight or ten; sometimes no bottom could be found. The mire was here almost solid, there almost liquid. In the *Lumière fontis*, it would have taken a man a day

to disappear, while he would have been devoured in five minutes by the Phélippeaux slough. The mire bears more or less according to its greater or less density. A child escapes where a man is lost. The first law of safety is to divest yourself of every kind of burden. To throw away his bag of tools, or his basket, or his hod, is the first thing that every sewerman does when he feels the soil giving away beneath him.

The fontis had various causes: friability of the soil; some crevasse at a depth beyond the reach of man; the violent showers of summer; the incessant storms of winter; the long misty rains. Sometimes the weight of the neighboring houses upon a marly or sandy soil pressed out the arches of the subterranean galleries and made them yield, or it would happen that the floor gave way and cracked under this crushing pressure. The settling of the Pantheon obliterated in this manner, a century ago, a part of the excavations on Mount Saint Geneviève. When a sewer sank beneath the pressure of the houses, the difficulty, on certain occasions, disclosed itself above in the street by a kind of saw-tooth separation in the pavement; this rent was developed in a serpentine line for the whole length of the cracked arch, and then, the evil being visible, the remedy could be prompt. It often happened also that the interior damage was not revealed by any exterior scar. And, in that case, woe to the sewermen. Entering without precaution into the sunken sewer, they might perish. The old registers make mention of some workmen who were buried in this way in the fontis. They give several names; among others that of the sewerman who was engulfed in a sunken slough under the kennel on the Rue Carême Prenant, whose name was Blaise Poutrain; this Blaise Poutrain was brother of Nicholas Poutrain, who was the last grave-digger of the cemetery called Charrier des Innocents in 1785, the date at which the cemetery died.

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## VI.

### THE FONTIS.

Jean Valjean found himself in presence of a fontis.

This kind of settling was then frequent in the subsoil of the Champs Elysées, very unfavorable for hydraulic works, and giving poor support to underground constructions, from its excessive fluidity. This fluidity surpasses even that of the sands of Saint George's quartier, which could only be overcome by stone-work upon concrete, and the clayey beds infected with gas in the quartier of the Martyrs, so liquid that the passage could be effected under the gallery of the Martyrs only by means of a metallic tube. When, in 1836, they demolished, for the purpose of re-building, the old stone sewer under the Faubourg Saint Honoré, in which we find Jean Valjean now entangled, the quicksand, which is the subsoil from the Champs Elysées to the Seine, was such an obstacle that the work lasted nearly six months, to the great outcry of the bordering proprietors, especially the proprietors of hotels and coaches. The work was more than difficult; it was dangerous. It is true that there were four months and a half of rain, and three risings of the Seine.

The fontis which Jean Valjean fell upon, was caused by the showers of the previous day. A yielding of the pavement, imperfectly upheld by the underlying sand, had occasioned a damming of the rain-water. Infiltration having taken place, sinking had followed. The floor, broken up, had disappeared in the mire. For what distance? Impossible to say. The obscurity was deeper than anywhere else. It was a mud-hole in the cavern of night.

Jean Valjean felt the pavement slipping away under him. He entered into this slime. It was water on the surface, mire at the bottom. He must surely pass through. To retrace his steps was impossible. Marius was expiring, and Jean Valjean exhausted. Where else could he go? Jean Valjean advanced. Moreover, the quagmire appeared not very deep for a few steps. But in proportion as he advanced, his feet sank in. He very soon had the mire half-knee deep, and water above his knees. He walked on, holding Marius with both arms as high above the water as he could. The mud now came up to his knees, and the water to his waist. He could no longer turn back. He sank in deeper and deeper. This mire, dense enough for one man's weight, evidently could not bear two. Marius and Jean Valjean would have had a chance of escape separately. Jean Valjean continued to advance, supporting this dying man, who was perhaps a corpse.

The water came up to his armpits; he felt that he was foundering; it was with difficulty that he could move in the depth of mire in which he was. The density, which was the support, was also the obstacle. He still held Marius up, and, with an unparalleled outlay of strength, he advanced; but he sank deeper. He now had only his head out of the water, and his arms supporting Marius. There is, in the old pictures of the deluge, a mother doing thus with her child.

He sank still deeper, he threw his face back to escape the water, and to be able to breathe; he who should have seen him in this obscurity would have thought he saw a mask floating upon the darkness; he dimly perceived Marius's drooping head and livid face above him; he made a desperate effort, and thrust his foot forward; his foot struck something solid: a support. It was time.

He rose and writhed and rooted himself upon this support with a sort of fury. It produced the effect upon him of the first step of a staircase re-ascending towards life.

This support, discovered in the mire at the last moment, was the beginning of the other slope of the floor, which had bent without breaking, and had curved beneath the water like a board, and in a single piece. A well constructed paving forms an arch, and has this firmness. This fragment of the floor, partly submerged, but solid, was a real slope, and, once upon this slope, they were saved. Jean Valjean ascended this inclined plane, and reached the other side of the quagmire. On coming out of the water, he struck against a stone, and fell upon his knees. This seemed to him fitting, and he remained thus for some time, his soul lost in unspoken prayer to God.

He rose, shivering, chilled, infected, bending beneath this dying man, whom he was dragging on, all dripping with slime, his soul filled with a strange light.

## VII.

SOMETIMES WE GET AGROUND WHEN WE EXPECT TO GET ASHORE.

He resumed his route once more.

However, if he had not left his life in the fontis, he seemed to have left his strength. This supreme effort had exhausted him. His exhaustion was so great, that every three or four steps he was obliged to take breath, and leaned against the wall. Once he had to sit down upon the curb to change Marius's position, and he thought he should stay there. But if his vigor were dead, his energy was not. He rose again.

He walked with desperation, almost with rapidity, for a hundred paces, without raising his head, almost without breathing, and suddenly struck against the wall. He had reached an angle of the sewer, and, arriving at the turn with his head down, he had encountered the wall. He raised his eyes, and at the extremity of the passage, down there before him, far, very far away, he perceived a light. This time, it was not the terrible light; it was the good and white light. It was the light of day.

Jean Valjean saw the outlet.

A condemned soul who, from the midst of the furnace, should suddenly perceive an exit from Gehenna, would feel what Jean Valjean felt. It would fly frantically with the stumps of its burned wings towards the radiant door. Jean Valjean felt exhaustion no more, he felt Marius's weight no longer, he found again his knees of steel, he ran rather than walked. As he approached, the outlet assumed more and more distinct outline. It was a circular arch, not so high as the vault which sank down by degrees, and not so wide as the gallery which narrowed as the top grew lower. The tunnel ended on the inside in the form of a funnel; a vicious contraction, copied from the wickets of houses of detention, logical in a prison, illogical in a sewer, and which has since been corrected.

Jean Valjean reached the outlet.

There he stopped.

It was indeed the outlet, but it did not let him out.

The arch was closed by a strong grating, and the grating, which, according to all appearance, rarely turned upon its rusty hinges, was held in its stone frame by a stout lock which, red with rust, seemed an enormous brick. He could see the keyhole, and the strong bolt deeply plunged into the iron staple. The lock was plainly a double-lock. It was one of those Bastille locks of which the old Paris was so lavish.

Beyond the grating, the open air, the river, the daylight, the beach, very narrow, but sufficient to get away. The distant quais, Paris, that gulf in which one is so easily lost, the wide horizon, liberty. He distinguished at his right, below him, the Pont d'Iéna, and at his left, above, the Pont des Invalides; the spot would have been propitious for awaiting night and escaping. It was one of the most solitary points in Paris; the beach which fronts on the Gros Caillou. The flies came in and went out through the bars of the grating.

It might have been half-past eight o'clock in the evening. The day was declining.

Jean Valjean laid Marius along the wall on the dry part of the floor,

then walked to the grating and clenched the bars with both hands; the shaking was frenzied, the shock nothing. The grating did not stir. Jean Valjean seized the bars one after another, hoping to be able to tear out the least solid one, and to make a lever of it to lift the door or break the lock. Not a bar yielded. A tiger's teeth are not more solid in their sockets. No lever; no possible purchase. The obstacle was invincible. No means of opening the door.

Must he then perish there? What should he do? what would become of them? go back; re-commence the terrible road which he had already traversed; he had not the strength. Besides, how cross that quagmire again, from which he had escaped only by a miracle? And after the quagmire, was there not that police patrol from which, certainly, one would not escape twice? And then where should he go? what direction take? to follow the descent was not to reach the goal. Should he come to another outlet, he would find it obstructed by a door or a grating. All the outlets were undoubtedly closed in this way. Chance had unsealed the grating by which they had entered, but evidently all the other mouths of the sewer were fastened. He had only succeeded in escaping into a prison.

It was over. All that Jean Valjean had done was useless. Exhaustion ended in abortion.

They were both caught in the gloomy and immense web of death, and Jean Valjean felt running over those black threads trembling in the darkness, the appalling spider.

He turned his back to the grating, and dropped upon the pavement, rather prostrate than sitting, beside the yet motionless Marius, and his head sank between his knees. No exit. This was the last drop of anguish.

Of whom did he think in this overwhelming dejection? Neither of himself, nor of Marius. He thought of Cosette.

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## VIII.

### THE TORN COAT-TAIL.

In the midst of this annihilation, a hand was laid upon his shoulder, and a voice which spoke low, said to him: "Go halves."

Somebody in that darkness? Nothing is so like a dream as despair; Jean Valjean thought he was dreaming. He had heard no steps. Was it possible? He raised his eyes.

A man was before him.

This man was dressed in a blouse; he was barefooted; he held his shoes in his left hand; he had evidently taken them off to be able to reach Jean Valjean without being heard.

Jean Valjean had not a moment's hesitation. Unforeseen as was the encounter, this man was known to him. This man was Thénardier.

Although wakened, so to speak, with a start, Jean Valjean, accustomed to be on the alert and on the watch for unexpected blows which he must quickly parry, instantly regained possession of all his presence of mind. Besides, the condition of affairs could not be worse, a certain

degree of distress is no longer capable of crescendo, and Thénardier himself could not add to the blackness of this night.

There was a moment of delay.

Thénardier, lifting his right hand to the height of his forehead, shaded his eyes with it, then brought his brows together while he winked his eyes, which, with a slight pursing of the mouth, characterizes the sagacious attention of a man who is seeking to recognise another. He did not succeed. Jean Valjean, we have just said, turned his back to the light, and was moreover so disfigured, so muddy and so blood-stained, that in full noon he would have been unrecognisable. On the other hand, with the light from the grating shining in his face, a cellar light, it is true, livid, but precise in its lividness, Thénardier, as the energetic, trite metaphor expresses it, struck Jean Valjean at once. This inequality of conditions was enough to insure Jean Valjean some advantage in this mysterious duel which was about to open between the two conditions and the two men. The encounter took place between Jean Valjean veiled and Thénardier unmasked.

Jean Valjean perceived immediately that Thénardier did not recognise him.

They gazed at each other for a moment in this penumbra, as if they were taking each other's measure. Thénardier was first to break the silence.

"How are you going to manage to get out?"

Jean Valjean did not answer.

Thénardier continued:

"Impossible to pick the lock. Still you must get away from here."

"That is true," said Jean Valjean. "Well, go halves." "What do you mean?" "You have killed the man; very well. For my part, I have the key."

Thénardier pointed to Marius. He went on: "I don't know you, but I would like to help you. You must be a friend."

Jean Valjean began to understand. Thénardier took him for an assassin.

Thénardier resumed:

"Listen, comrade. You haven't killed that man without looking to what he had in his pockets. Give me my half. I will open the door for you."

And, drawing a big key half out from under his blouse, which was full of holes, he added:

"Would you like to see how the key of the fields is made? There it is."

Jean Valjean "remained stupid"—the expression is the elder Cornille's—so far as to doubt whether what he saw was real. It was Providence appearing in a guise of horror, and the good angel springing out of the ground under the form of Thénardier.

Thénardier plunged his fist into a huge pocket hidden under his blouse, pulled out a rope, and handed it to Jean Valjean.

"Here," said he, "I'll give you the rope to boot."

"A rope, what for?"

"You want a stone too, but you'll find one outside. There is a heap of rubbish there."

"A stone, what for?"



"Fool, as you are going to throw the *pan tre* into the river, you want a stone and a rope; without them it would float on the water."

Jean Valjean took the rope. Everybody has accepted things thus mechanically.

Thénardier snapped his fingers as over the arrival of a sudden idea: "Ah now, comrade, how did you manage to get out of the quagmire, yonder? I haven't dared to risk myself there. Pugh! you don't smell good."

After a pause, he added: "I ask you questions, but you are right in not answering them. That is an apprenticeship for the examining judge's cursed quarter of an hour. And then by not speaking at all, you run no risk of speaking too loud. It is all the same, because I don't see your face, and because I don't know your name; you would do wrong to suppose that I don't know who you are and what you want. Understood. You have smashed this gentleman a little; now you want to squeeze him somewhere. You need the river, the great hide-folly. I am going to get you out of the scrape. To help a good fellow in trouble, that suits me."

While approving Jean Valjean for keeping silence, he was evidently seeking to make him speak. He pushed his shoulders, so as to endeavor to see his side-face, and exclaimed, without however rising above the moderate tone in which he kept his voice: "Speaking of the quagmire, you are a proud animal. Why didn't you throw the man in there?"

Jean Valjean preserved silence.

Thénardier resumed, raising the rag which served him as a cravat up to his Adam's apple, a gesture which completes the air of sagacity of a serious man: "Indeed, perhaps you have acted prudently. The workmen, when they come to-morrow to stop the hole, would certainly have found the *pantrinois* forgotten there, and they would have been able, thread by thread, straw by straw, to *pincer* the trace, and to reach you. Something has passed through the sewer. Who? Where did he come out? Did anybody see him come out? The police has plenty of brains. The sewer is treacherous and informs against you. Such a discovery is a rarity, it attracts attention, few people use the sewer in their business, while the river is at everybody's service. The river is the true grave. At the month's end, they fish you up the man at the nets of Saint Cloud. Well, what does that amount to? It is a carcass, indeed! Who killed this man? Paris. And justice don't even inquire into it. You have done right."

The more loquacious Thénardier was, the more dumb was Jean Valjean. Thénardier pushed his shoulder anew. "Now, let us finish the business. Let us divide. You have seen my key, show me your money."

Thénardier was haggard, tawny, equivocal, a little threatening, nevertheless friendly.

There was one strange circumstance; Thénardier's manner was not natural; he did not appear entirely at his ease; while he did not affect an air of mystery, he talked low; from time to time he laid his finger on his mouth, and muttered: "Hush!" It was difficult to guess why. There was nobody there but them. Jean Valjean thought that perhaps some other bandits were hidden in some recess not far off, and that Thénardier did not care to share with them.

Thénardier resumed: "Let us finish. How much did the *pantre* have in his deeps?"

Jean Valjean felt in his pockets.

It was, as will be remembered, his custom always to have money about him. The gloomy life of expedients to which he was condemned, made this a law to him. This time, however, he was caught unprovided. On putting on his national guard's uniform, the evening before, he had forgotten, gloomily absorbed as he was, to take his pocket-book with him. He had only some coins in his waistcoat pocket. He turned out his pocket, all soaked with filth, and displayed upon the curb of the sewer a louis d'or, two five-franc pieces, and five or six big sous.

Thénardier thrust out his under lip with a significant twist of the neck. "You didn't kill him very dear," said he.

He began to handle, in all familiarity, the pockets of Jean Valjean and Marius. Jean Valjean, principally concerned in keeping his back to the light, did not interfere with him. While he was feeling of Marius' coat, Thénardier, with the dexterity of a juggler, found means, without attracting Jean Valjean's attention, to tear off a strip, which he hid under his blouse, probably thinking that this scrap of cloth might assist him afterwards to identify the assassinated man and the assassin. He found, however, nothing more than the thirty francs.

"It is true," said he, "both together, you have no more than that." And, forgetting his words, *go halves*, he took the whole.

He hesitated a little before the big sous. Upon reflection, he took them also, mumbling: "No matter! this is to *suriner* people too cheap." This said, he took the key from under his blouse anew. "Now, friend, you must go out. This is like the fair, you pay on going out. You have paid, go out."

And he began to laugh.

That he had, in extending to an unknown man the help of this key, and in causing another man than himself to go out by this door, the pure and disinterested intention of saving an assassin, is something which it is permissible to doubt.

Thénardier helped Jean Valjean to replace Marius upon his shoulders; then he went towards the grating upon the points of his bare feet, beckoning to Jean Valjean to follow him, he looked outside, laid his finger on his mouth, and stood a few seconds as if in suspense; the inspection over, he put the key into the lock. The bolt slid and the door turned. There was neither snapping nor grinding. It was done very quietly. It was plain that this grating and its hinges, oiled with care, were opened oftener than would have been guessed. This quiet was ominous; you felt in it the furtive goings and comings, the silent entrances and exits of the men of the night, and the wolf-like tread of crime. The sewer was evidently in complicity with some mysterious band. This taciturn grating was a receiver.

Thénardier half opened the door, left just a passage for Jean Valjean, closed the grating again, turned the key twice in the lock and plunged back into the obscurity, without making more noise than a breath. He seemed to walk with the velvet paws of a tiger. A moment afterwards, this hideous providence had entered again into the invisible.

Jean Valjean found himself outside.

## IX.

MARIUS SEEMS TO BE DEAD TO ONE WHO IS A GOOD JUDGE.

He let Marius slide down upon the beach.

They were outside !

The miasmas, the obscurity, the horror, were behind him. The balmy air, pure, living, joyful, freely respirable, flowed around him. Everywhere about him silence, but the charming silence of a sunset in a clear sky. Twilight had fallen ; night was coming, the great liberatress, the friend of all those who need a mantle of darkness to escape from an anguish. The sky extended on every side like an enormous calm. The river came to his feet with the sound of a kiss. He heard the airy dialogues of the nests bidding each other good night in the elms of the Champs Elysées. A few stars, faintly piercing the pale blue of the zenith, and visible to reverie alone, produced their imperceptible little resplendencies in the immensity. Evening was unfolding over Jean Valjean's head all the caresses of the infinite.

It was the undecided and exquisite hour which says neither yes nor no. There was already night enough for one to be lost in it at a little distance, and still day enough for one to be recognized near at hand.

Jean Valjean was for a few seconds irresistibly overcome by all this august and caressing serenity ; there are such moments of forgetfulness ; suffering refuses to harass the wretched ; all is eclipsed in thought ; peace covers the dreamer like a night ; and, under the twilight which is flinging forth its rays, and in imitation of the sky which is illuminating the soul becomes starry. Jean Valjean could not but gaze at the vast clear shadow which was above him ; pensive, he took in the majestic silence of the eternal heavens, a bath of ecstasy and prayer. Then, hastily, as if a feeling of duty came back to him, he bent over Marius, and, dipping up some water in the hollow of his hand, he threw a few drops gently into his face. Marius's eyelids did not part ; but his half-open mouth breathed.

Jean Valjean was plunging his hand into the river again, when suddenly he felt an indescribable uneasiness, such as we feel when we have somebody behind us without seeing him.

We have already referred elsewhere to this impression, with which everybody is acquainted.

He turned round. As just before, somebody was indeed behind him.

A man of tall stature, wrapped in a long overcoat, with folded arms, and holding in his right hand a club, the leaden knob of which could be seen, stood erect a few steps in the rear of Jean Valjean, who was stooping over Marius.

It was, with the aid of a shadow, a sort of apparition. A simple man would have been afraid on account of the twilight, and a reflective man on account of the club.

Jean Valjean recognized Javert.

The reader has doubtless guessed that Thénardier's pursuer was none other than Javert. Javert, after his unhopèd for departure from the barricade, had gone to the prefecture of police, had given an account

verbally to the prefect in person in a short audience, had then immediately returned to his duty, which implied—the note found upon him will be remembered—a certain surveillance of the shore on the right bank of the Champs Elysées, which for some time had excited the attention of the police. There he had seen Thénardier, and had followed him. The rest is known.

It is understood also that the opening of that grating so obligingly before Jean Valjean, was a piece of shrewdness on the part of Thénardier. Thénardier felt that Javert was still there; the man who is watched, has a scent which does not deceive him; a bone must be thrown to this hound. An assassin, what a godsend! It was the scapegoat, which must never be refused. Thénardier, by putting Jean Valjean out in his place, gave a victim to the police, threw them off his own track, caused himself to be forgotten in a larger matter, rewarded Javert for his delay, which always flatters a spy, gained thirty francs, and counted surely, as for himself, upon escaping by the aid of this diversion.

Jean Valjean had passed from one shoal to another.

These two encounters, blow on blow, to fall from Thénardier upon Javert, it was hard.

Javert did not recognize Jean Valjean, who, as we have said, no longer resembled himself. He did not unfold his arms, he secured his club in his grasp by an imperceptible movement, and said in a quick and calm voice:

“Who are you?” “I.” “What you?” “Jean Valjean.”

Javert put the club between his teeth, bent his knees, inclined his body, laid his two powerful hands upon Jean Valjean’s shoulders, which they clamped like two vices, examined him, and recognized him. Their faces almost touched. Javert’s look was terrible.

Jean Valjean stood inert under the grasp of Javert like a lion who should submit to the claw of a lynx.

“Inspector Javert,” said he, “you have got me. Besides, since this morning, I have considered myself your prisoner. I did not give you my address to try to escape you. Take me. Only grant me one thing.”

Javert seemed not to hear. He rested his fixed eye upon Jean Valjean. His rising chin pushed his lips towards his nose, a sign of savage reverie. At last he let go of Jean Valjean, rose up as straight as a stick, took his club firmly in his grasp, and, as if in a dream, murmured rather than pronounced this question:

“What are you doing here? and who is this man?”

Jean Valjean answered, and the sound of his voice appeared to awaken Javert: “It is precisely of him that I wished to speak. Dispose of me as you please; but help me first to carry him home. I only ask that of you.”

Javert’s face contracted, as it happened to him whenever anybody seemed to consider him capable of a concession. Still he did not say no. He stooped down again, took a handkerchief from his pocket, which he dipped in the water, and wiped Marius’s bloodstained forehead.

“This man was in the barricade,” said he in an undertone, and as if speaking to himself. “This is he whom they call Marius.”

A spy of the first quality, who had observed everything, listened to

everything, heard everything, and recollected everything, believing he was about to die; who spied even in his death-agony, and who, leaning upon the first step of the grave, had taken notes.

He seized Marius's hand, seeking for his pulse.

"He is wounded," said Jean Valjean. "He is dead," said Javert. Jean Valjean answered: "No. Not yet."

"You have brought him, then, from the barricade here?" observed Javert.

His pre-occupation must have been deep, as he did not dwell longer upon this perplexing escape through the sewer, and did not even notice Jean Valjean's silence after his question.

Jean Valjean, for his part, seemed to have but one idea. He resumed: "He lives in the Marais, Rue des Filles du Calvaire, at his grandfather's—I forget the name."

Jean Valjean felt in Marius's coat, took out the pocket-book, opened it at the page pencilled by Marius, and handed it to Javert.

There was still enough light floating in the air to enable one to read. Javert, moreover, had in his eye the feline phosphorescence of the birds of the night. He deciphered the few lines written by Marius, and muttered: "Gillenormand, Rue des Filles du Calvaire, No. 6." Then he cried: "Driver!"

The reader will remember the fiacre which was waiting, in ease of need.

Javert kept Marius's pocket-book.

A moment later, the carriage, descending by the slope of the watering-place, was on the beach. Marius was laid upon the back seat, and Javert sat down by the side of Jean Valjean on the front seat.

When the door was shut, the fiacre moved rapidly off, going up the quais in the direction of the Bastille.

They left the quais and entered the streets. The driver, a black silhouette upon his box, whipped up his bony horses. Icy silence in the coach. Marius, motionless, his body braced in the corner of the carriage, his head dropping down upon his breast, his arms hanging, his legs rigid, appeared to await nothing now but a coffin; Jean Valjean seemed made of a shadow, and Javert of stone; and in that carriage full of night, whenever it passed before a lamp, appeared to turn lividly pale, as if from an intermittent flash, chance grouped together, and seemed dismally to confront the three tragic immobilities, the corpse, the spectre, and the statue.

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## X.

### RETURN OF THE PRODIGAL SON—OF HIS LIFE.

At every jolt over the pavement, a drop of blood fell from Marius's hair.

It was after nightfall when the fiacre arrived at No. 6, in the Rue des Filles du Calvaire.

Javert first set foot to the ground, verified by a glance the number

above the porte-cochère, and, lifting the heavy wrought-iron knocker, embellished in the old fashion, with a goat and a satyr defying each other, struck a violent blow. The fold of the door partly opened, and Javert pushed it. The porter showed himself, gaping and half-awake, a candle in his hand.

Everybody in the house was asleep. People go to bed early in the Marais, especially on days of émeute. That good old quartier, startled by the Revolution, takes refuge in slumber, as children, when they hear Bugaboo coming, hide their heads very quickly under their coverlets.

Meanwhile Jean Valjean and the driver lifted Marius out of the coach, Jean Valjean supporting him by the armpits, and the coachman by the knees.

While he was carrying Marius in this way, Jean Valjean slipped his hand under his clothes, which were much torn, felt his breast, and assured himself that the heart still beat. It beat even a little less feebly, as if the motion of the carriage had determined a certain renewal of life.

Javert called out to the porter in the tone which befits the government, in presence of the porter of a factious man.

"Somebody whose name is Gillenormand?" "It is here. What do you want with him?" "His son is brought home." "His son?" said the porter with amazement. "He is dead."

Jean Valjean, who came, ragged and dirty, behind Javert, and whom the porter beheld with some horror, motioned to him with his head that he was not.

The porter did not appear to understand either Javert's words, or Jean Valjean's signs.

Javert continued: "He has been to the barricade, and here he is." "To the barricade?" exclaimed the porter.

"He has got himself killed. Go and wake his father." The porter did not stir.

"Why don't you go?" resumed Javert. And he added: "There will be a funeral here to-morrow."

With Javert, the common incidents of the highways were classed categorically, which is the foundation of prudence and vigilance, and each contingency had its compartment; the possible facts were in some sort in the drawers, whence they came out, on occasion, in variable quantities; there were, in the street, riot, émeute, carnival, funeral.

The porter merely woke Basque; Basque woke Nicolette; Nicolette woke Aunt Gillenormand. As to the grandfather, they let him sleep, thinking that he would know it soon enough at all events.

They carried Marius up to the first story, without anybody, moreover, perceiving it in the other portions of the house, and they laid him on an old couch in M. Gillenormand's ante-chamber; and, while Basque went for a doctor and Nicolette was opening the linen closets, Jean Valjean felt Javert touch him on the shoulder. He understood, and went down stairs, having behind him Javert's following steps.

The porter saw them depart as he had seen them arrive, with drowsy dismay.

They got into the fiacre again, and the driver mounted upon his box. "Inspector Javert," said Jean Valjean, "grant me one thing more." "What?" asked Javert roughly.

"Let me go home a moment. Then you shall do with me what you will."

Javert remained silent for a few seconds, his chin drawn back into the collar of his overcoat, then he let down the window in front.

"Driver," said he, "Rue de l'Homme Armé, No. 7."

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XI.

COMMOTION IN THE ABSOLUTE.

They did not open their mouths again for the whole distance.

What did Jean Valjean desire? To finish what he had begun; to inform Cosette, to tell her where Marius was, to give her perhaps some other useful information, to make, if he could, certain final dispositions. As to himself, as to what concerned him personally, it was all over; he had been seized by Javert and did not resist; another than he, in such a condition, would perhaps have thought vaguely of that rope which Thénardier had given him and of the bars of the first cell which he should enter; but, since the Bishop, there had been in Jean Valjean, in view of any violent attempt, were it even upon his own life, let us repeat, a deep religious hesitation.

Suicide, that mysterious assault upon the unknown, which contains the death of the soul, was impossible to Jean Valjean.

At the entrance of the Rue de l'Homme Armé, the fiacre stopped this street being too narrow for carriages to enter. Javert and Jean Valjean got out.

The driver humbly represented to "Monsieur the Inspector," that the Utrecht velvet of his carriage was all stained with the blood of the assassinated man and with the mud of the assassin. That was what he had understood. He added that an indemnity was due him. At the same time, taking his little book from his pocket, he begged Monsieur the inspector to have the goodness to write him "a little scrap of certificate as to what."

Javert pushed back the little book which the driver handed him, and said:

"How much must you have, including your stop and your trip?"

"It is seven hours and a quarter," answered the driver, "and my velvet was bran new. Eighty francs, Monsieur the Inspector."

Javert took four napoleons from his pocket and dismissed the fiacre.

Jean Valjean thought that Javert's intention was to take him on foot to the post of the Blancs-Manteaux or to the post of the Archives which are quite near by.

They entered the street. It was, as usual, empty. Javert followed Jean Valjean. They reached No. 7. Jean Valjean rapped. The door opened.

"Very well," said Javert. "Go up."

He added with a strange expression and as if he were making an effort in speaking in such a way: "I will wait here for you."

Jean Valjean looked at Javert. This manner of proceeding was little

in accordance with Javert's habits. Still, that Javert should now have a sort of haughty confidence in him, the confidence of the cat which grants the mouse the liberty of the length of her claw, resolved as Jean Valjean was to deliver himself up and make an end of it, could not surprise him very much. He opened the door, went into the house, cried to the porter who was in bed and who had drawn the cord without getting up: "It is I!" and mounted the stairs.

On reaching the first story, he paused. All painful paths have their halting-places. The window on the landing, which was a sliding window, was open. As in many old houses, the stairway admitted the light, and had a view upon the street. The street lamp, which stood exactly opposite, threw some rays upon the stairs, which produced an economy in light.

Jean Valjean, either to take breath or mechanically, looked out of this window. He leaned over the street. It is short, and the lamp lighted it from one end to the other. Jean Valjean was bewildered with amazement; there was nobody there. Javert was gone.

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## XII.

### THE GRANDFATHER.

Basque and the porter had carried Marius into the parlor, still stretched motionless upon the couch on which he had been first laid. The doctor, who had been sent for, had arrived. Aunt Gillenormand had got up.

Aunt Gillenormand went to and fro, in terror, clasping her hands, and incapable of doing anything but to say: "My God, is it possible?" She added at intervals: "Everything will be covered with blood!" When the first horror was over, a certain philosophy of the situation dawned upon her mind, and expressed itself by this exclamation: "It must have turned out this way!" She did not attain to: "*I always said just so?*" which is customary on occasions of this kind.

On the doctor's order, a cot-bed had been set up near the couch. The doctor examined Marius, and, after having determined that the pulse still beat, that the sufferer had no wound penetrating his breast, and that the blood at the corners of his mouth came from the nasal cavities, he had him laid flat upon the bed, without a pillow, his head on a level with his body, and even a little lower, with his chest bare, in order to facilitate respiration. Mademoiselle Gillenormand, seeing that they were taking off Marius's clothes, withdrew. She began to tell her beads in her room.

The body had not received any interior lesion; a ball, deadened by the pocket-book, had turned aside, and made the tour of the ribs, with a hideous gash, but not deep, and consequently not dangerous. The long walk underground had completed the dislocation of the broken shoulder-blade, and there were serious difficulties there. There were sword cuts on the arms. No scar disfigured his face; the head, however, was as it were covered with hacks; what would be the result of these wounds on the head? did they stop at the scalp? did they affect



the skull? That could not yet be told. A serious symptom was, that they had caused the fainting, and men do not always wake from such faintings. The hæmorrhage, moreover, had exhausted the wounded man. From the waist, the lower part of the body had been protected by the barricade.

Basque and Nicolette tore up linen and made bandages; Nicolette sewed them, Basque folded them. There being no lint, the doctor stopped the flow of blood from the wounds temporarily with rolls of wadding. By the side of the bed, three candles were burning on a table upon which the surgical instruments were spread out. The doctor washed Marius's face and hair with cold water. A bucketful was red in a moment. The porter, candle in hand, stood by.

The physician seemed reflecting sadly. From time to time, he shook his head, as if he were answering some question which he had put to himself internally. A bad sign for the patient, these mysterious dialogues of the physician with himself.

At the moment the doctor was wiping the face and touching the still closed eyelids lightly with his finger, a door opened at the rear end of the parlor, and a long, pale figure approached.

It was the grandfather.

The émeute, for two days, had very much agitated, exasperated, and absorbed M. Gillenormand. He had not slept during the preceding night, and he had had a fever all day. At night, he had gone to bed very early, recommending that everything in the house be bolted, and, from fatigue, he had fallen asleep.

The slumbers of old men are easily broken; M. Gillenormand's room was next the parlor, and, in spite of the precautions they had taken, the noise had awakened him. Surprised by the light which he saw at the crack of his door, he had got out of bed, and groped his way along.

He was on the threshold, one hand on the knob of the half-opened door, his head bent a little forward and shaking, his body wrapped in a white nightgown, straight and without folds like a shroud, he was astounded; and he had the appearance of a phantom who is looking into a tomb.

He perceived the bed, and on the mattress that bleeding young man, white with a waxy whiteness, his eyes closed, his mouth open, his lips pallid, naked to the waist, gashed everywhere, with red wounds, motionless, brightly lighted.

The grandfather had, from head to foot, as much of a shiver as ossified limbs can have; his eyes, the cornea of which had become yellow from his great age, were veiled with a sort of glassy haze; his whole face assumed in an instant the cadaverous angles of a skeleton head, his arms fell pendent as if a spring were broken in them, and his stupefied astonishment was expressed by the separation of the fingers of his aged tremulous hands; his knees bent forward, and he murmured:

"Marius!"

"Monsieur," said Basque, "monsieur has just been brought home. He has been to the barricade, and ——"

"He is dead!" cried the old man in a terrible voice. "Oh! the brigand."

Then a sort of sepulchral transfiguration made this centenarian as straight as a young man.

"Monsieur," said he, "you are the doctor. Come, tell me one thing. He is dead, isn't he?"

The physician, in the height of anxiety, kept silence.

M. Gillenormand wrung his hands with a terrific burst of laughter.

"He is dead! he is dead! He has got killed at the barricades! in hatred of me! It is against me that he did this! Ah, the blood-drinker! This is the way he comes back to me! Misery of my life, he is dead!"

He went to a window, opened it wide as if he were stifling, and, standing before the shadow, he began to talk into the street to the night: "Pierced, sabred, slaughtered, exterminated, slashed, cut in pieces! do you see that, the vagabond! He knew very well that I was waiting for him, and that I had had his room arranged for him, and that I had had his portrait of the time when he was a little boy hung at the head of my bed! He knew very well that he had only to come back, and that for years I had been calling him, and that I sat at night in my chimney corner, with my hands on my knees, not knowing what to do, and that I was a fool for his sake! You knew it very well, that you had only to come in and say: 'It is I,' and that you would be the master of the house, and that I would obey you, and that you would do whatever you liked with your old booby of a grandfather. You knew it very well, and you said: 'No, he is a royalist; I won't go!' And you went to the barricades, and you got yourself killed, out of spite! to revenge yourself for what I said to you about Monsieur the Duke de Berry! That is infamous! Go to bed, then, and sleep quietly! He is dead! That is my waking!"

The physician, who began to be anxious on two accounts, left Marius a moment, and went to M. Gillenormand and took his arm. The grandfather turned round, looked at him with eyes which seemed swollen and bloody, and said quietly: "Monsieur, I thank you. I am calm, I am a man, I saw the death of Louis XVI., I know how to bear up under events. There is one thing which is terrible, to think that it is your newspapers that do all the harm. You will have scribblers, talkers, lawyers, orators, tribunes, discussions, progress, lights, rights of man, freedom of the press, and this is the way they bring home your children for you. Oh! Marius! it is abominable! Killed! dead before me! A barricade! Oh! the bandit! Doctor, you live in the quartier, I believe? Oh! I know you well. I see your carriage pass from my window. I am going to tell you. You would be wrong to think I am angry. We don't get angry with a dead man; that would be stupid. That is a child I brought up. I was an old man when he was yet quite small. He played at the Tuileries with his little spade and his little chair, and, so that the keeper should not scold, with my cane I filled up the holes in the ground that he made with his spade. One day he cried: 'Down with Louis XVIII.!' and went away. It is not my fault. He was all rosy and fair. His mother is dead. Have you noticed that all little children are fair? What is the reason of it? He is the son of one of those brigands of the Loire; but children are innocent of the crimes of their fathers. I remember when he was as high as this. He could not pronounce the *d*'s. His talk was so soft and so obscure that you would have thought it was a bird. I recollect that once, before the

Farnese Hercules, they made a circle to admire and wonder at him, that child was so beautiful! It was such a head as you see in pictures. I spoke to him in my gruff voice, I frightened him with my cane, but he knew very well it was for fun. In the morning, when he came into my room, I scolded, but it seemed like sunshine to me. You can't defend yourself against these brats. They take you, they hold on to you, they never let go of you. The truth is, that there was never any love like that child. Now, what do you say of your Lafayette, your Benjamin Constant, and of your Tirecuir de Corcelles, who kill him for me! It can't go on like this."

He approached Marius; who was still livid and motionless, and to whom the physician had returned, and he began to wring his hands. The old man's white lips moved as if mechanically, and made way for almost indistinct words, like whispers in a death-rattle, which could scarcely be heard: "Oh! heartless! Oh! clubbist! Oh! scoundrel! Oh! Septembrist!" Reproaches whispered by a dying man to a corpse.

Little by little, as internal eruptions must always make their way out, the connexion of his words returned, but the grand-father appeared to have lost the strength to utter them; his voice was so dull and faint that it seemed to come from the other side of an abyss: "It is all the same to me, I am going to die too, myself. And to say that there is no little creature in Paris who would not have been glad to make the wretch happy! A rascal who, instead of amusing himself and enjoying life, went to fight and got himself riddled like a brute! And for whom? for what? For the republic! Instead of going to dance at the Chaumière, as young people should! It is well worth being twenty years old. The republic, a deuced fine folly! Poor mothers, raise your pretty boys then. Come, he is dead. That will make two funerals under the portecochère. Then you fixed yourself out like that for the fine eyes of General Lamarque! What had he done for you, this General Lamarque? A sabrer! a babbler! To get killed for a dead man! If it isn't enough to make a man crazy! Think of it! At twenty! And without turning his head to see if he was not leaving somebody behind him! Here now are the poor old goodmen who must die alone. Perish in your corner, owl! Well, indeed, so much the better, it is what I was hoping, it is going to kill me dead. I am too old, I am a hundred, I am a hundred thousand; it is a long time since I have had a right to be dead. With this blow, it is done. It is all over then, how lucky! What is the use of making him breathe hartshorn and all this heap of drugs? You are losing your pains, delt of a doctor! Go along, he is dead, stone dead. I understand it, I, who am dead also. He hasn't done the thing half-way. Yes, these times are infamous, infamous, infamous, and that is what I think of you, of your ideas, of your systems, of your masters, of your oracles, of your doctors, of your scamps of writers, of your beggars of philosophers, and of all the revolutions which for sixty years have frightened the flocks of crows in the Tuileries! And as you had no pity in getting yourself killed like that, I shall not have even any grief for your death, do you understand, assassin?"

At this moment Marius slowly raised his lids, and his gaze, still veiled in the astonishment of lethargy, rested upon M. Gillenormand.

"Marius!" cried the old man. "Marius! my darling Marius! my

child! my dear son! You are opening your eyes, you are looking at me, you are alive, thanks!"

And he fell fainting.

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## Book Fourth.

### JAVERT OFF THE TRACK.

#### I.

##### JAVERT OFF THE TRACK.

Javert made his way with slow steps from the Rue de l'Homme Armé.

He walked with his head down, for the first time in his life, and, for the first time in his life as well, with his hands behind his back.

Until that day, Javert had taken, of the two attitudes of Napoleon, only that which expresses resolution, the arms folded upon the breast; that which expresses uncertainty, the hands behind the back, was unknown to him. Now, a change had taken place; his whole person, slow and gloomy, bore the impress of anxiety.

He plunged into the silent streets.

Still he followed one direction.

He took the shortest route towards the Seine, reached the Quai des Ormes, went along the quai, passed the Grève, and stopped, at a little distance from the post of the Place du Châtelet, at the corner of the Pont Notre Dame. The Seine there forms between the Pont Notre Dame and the Pont au Change in one direction, and in the other between the quai de la Mégisserie and the Quai aux Fleurs, a sort of square lake crossed by a rapid.

This point of the Seine is dreaded by mariners. Nothing is more dangerous than this rapid, narrowed at that period and vexed by the piles of the mill of the bridge, since removed. The two bridges, so near each other, increase the danger, the water hurrying fearfully under the arches. It rolls on with broad, terrible folds; it gathers and heaps up; the flood strains at the piles of the bridge as if to tear them out with huge liquid ropes. Men who fall in there, one never sees again; the best swimmers are drowned.

Javert leaned both elbows on the parapet, with his chin in his hands, and while his fingers were clenched mechanically in the thickest of his whiskers, he reflected.

There had been a new thing, a revolution, a catastrophe in the depths of his being; and there was matter of self-examination.

Javert was suffering frightfully.

For some hours Javert had ceased to be natural. He was troubled; this brain, so limpid in its blindness, had lost its transparency; there

was a cloud in this crystal. Javert felt that duty was growing weaker in his conscience, and he could not hide it from himself. When he had so unexpectedly met Jean Valjean upon the beach of the Seine, there had been in him something of the wolf, which seizes his prey again, and of the dog which again finds his master.

He saw before him two roads, both equally straight; but he saw two; and that terrified him—him, who had never in his life known but one straight line. And, bitter anguish, these two roads were contradictory. One of these two straight lines excluded the other. Which of the two was the true one?

His condition was inexpressible.

To owe life to a malefactor, to accept that debt and pay it, to be, in spite of himself, on a level with a fugitive from justice, and to pay him for one service with another service; to allow him to say: "Go away," and to say to him in turn: "Be free;" to sacrifice duty, that general obligation, to personal motives, and to feel in these personal motives something general also, and perhaps superior; to betray society in order to be true to his own conscience; that all these absurdities should be realized and that they should be accumulated upon himself, this it was by which he was prostrated.

One thing had astonished him, that Jean Valjean had spared him, and one thing had petrified him, that he, Javert, had spared Jean Valjean.

Where was he? He sought himself and found himself no longer.

What should he do now? Give up Jean Valjean, that was wrong; leave Jean Valjean free, that was wrong. In the first case, the man of authority would fall lower than the man of the galley; in the second, a convict rose higher than the law and set his foot upon it. In both cases, dishonor to him, Javert. In every course which was open to him, there was a fall. Destiny has certain extremities precipitous upon the impossible, and beyond which life is no more than an abyss. Javert was at one of these extremities.

One of his causes of anxiety was, that he was compelled to think. The very violence of all these contradictory emotions forced him to it. Thought, an unaccustomed thing to him, and singularly painful.

There is always a certain amount of internal rebellion in thought; and he was irritated at having it within him.

Thought, upon any subject, no matter what, outside of the narrow circle of his functions, had been to him, in all cases, a folly and a fatigue; but thought upon the day which had just gone by, was torture. He must absolutely, however, look into his conscience after such shocks, and render an account of himself to himself.

What he had just done, made him shudder. He had, he, Javert, thought good to decide against all the regulations of the police, against the whole social and judicial organization, against the entire code, in favor of a release; that had pleased him; he had substituted his own affairs for the public affairs; could this be characterized? Every time that he set himself face to face with this nameless act which he had committed, he trembled from head to foot. Upon what should he resolve? A single resource remained: to return immediately to the Rue de l'Homme Armé, and have Jean Valjean arrested. It was clear that

that was what he must do. He could not. Something barred the way to him on that side.

Something! What? Is there anything else in the world besides tribunals, sentences, police, and authority? Javert's ideas were overturned.

A galley-slave sacred! a convict not to be taken by justice! and that by the act of Javert!

That Javert and Jean Valjean, the man made to be severe, the man made to be submissive, that these two men, who were each the thing of the law, should have come to this point of setting themselves both above the law, was not this terrible?

What then! such enormities should happen and nobody should be punished? Jean Valjean, stronger than the entire social order, should be free, and he, Javert, continue to eat the bread of the government!

His reflections gradually became terrible.

He might also through these reflections have reproached himself a little in regard to the insurgent carried to the Rue des Filles du Calvaire; but he did not think of it. The lesser fault was lost in the greater. Besides, that insurgent was clearly a dead man, and legally, death extinguishes pursuit.

Jean Valjean then was the weight he had on his mind.

Jean Valjean confounded him. All the axioms which had been the supports of his whole life crumbled away before this man. Jean Valjean's generosity towards him, Javert, overwhelmed him. Other acts, which he remembered and which he had hitherto treated as lies and follies, returned to him now as realities. M. Madeleine re-appeared behind Jean Valjean, and the two figures overlaid each other so as to make but one, which was venerable. Javert felt that something horrible was penetrating his soul, admiration for a convict. Respect for a galley-slave, can that be possible? He shuddered at it, yet could not shake it off. It was useless to struggle, he was reduced to confess before his own inner tribunal the sublimity of this wretch. That was hateful.

A beneficent malefactor, a compassionate convict, kind, helpful, clement, returning good for evil, returning pardon for hatred, loving pity rather than vengeance, preferring to destroy himself rather than to destroy his enemy, saving him who had stricken him, kneeling upon the height of virtue, nearer the angels than men. Javert was compelled to acknowledge that this monster existed.

This could not last.

Certainly, and we repeat it, he had not given himself up without resistance to this monster, this infamous angel, this hideous hero, at whom he was almost as indignant as he was astounded. Twenty times, while he was in that carriage face to face with Jean Valjean, the legal tiger had roared within him. Twenty times he had been tempted to throw himself upon Jean Valjean, to seize him and devour him, that is to say to arrest him. What more simple, indeed? To cry at the first post in front of which they passed: "Here is a fugitive from justice in breach of his ban!" to call the gendarmes and say to them: "This man is yours!" then to go away, to leave this condemned man there, to ignore the rest, and to have nothing more to do with it. This man is for ever the prisoner of the law; the law will do what it will with him. What

more just? Javert had said all this to himself; he had desired to go further, to act, to apprehend the man, and, then as now, he had not been able; and every time that his hand had been raised convulsively towards Jean Valjean's collar, his hand, as if under an enormous weight, had fallen back, and in the depths of his mind he had heard a voice, a strange voice crying to him: "Very well. Give up your saviour. Then have Pontius Pilate's basin brought, and wash your claws."

Then his reflections fell back upon himself, and by the side of Jean Valjean exalted, he beheld himself, him, Javert, degraded.

A convict was his benefactor!

But also why had he permitted this man to let him live? He had, in that barricade, the right to be killed. He should have availed himself of that right. To have called the other insurgents to his aid against Jean Valjean, to have secured a shot by force, that would have been better.

His supreme anguish was the loss of all certainty. He felt that he was uprooted. The code was now but a stump in his hand. He had to do with scruples of an unknown species. There was in him a revelation of feeling entirely distinct from the declarations of the law, his only standard hitherto. To retain his old virtue, that no longer sufficed. An entire order of unexpected facts arose and subjugated him. An entire new world appeared to his soul; favor accepted and returned, devotion, compassion, indulgence, acts of violence committed by pity upon austerity, respect of persons, no more final condemnation, no more damnation, the possibility of a tear in the eye of the law, a mysterious justice according to God going counter to justice according to men. He perceived in the darkness the fearful rising of an unknown moral sun; he was horrified and blinded by it. An owl compelled to an eagle's gaze.

He said to himself that it was true then, that there were exceptions, that authority might be put out of countenance, that rule might stop short before a fact, that everything was not framed in the text of the code, that the unforeseen would be obeyed, that the virtue of a convict might spread a snare for the virtue of a functionary, that the monstrous might be divine, that destiny had such ambuscades as these, and he thought with despair that even he had not been proof against a surprise.

He was compelled to recognise the existence of kindness. This convict had been kind. And he himself, wonderful to tell, he had just been kind. Therefore he had become depraved.

He thought himself base. He was a horror to himself.

Javert's ideal was not to be humane, not to be great, not to be sublime; it was to be irreproachable. Now he had just failed.

How had he reached that point? How had all this happened? He could not have told himself. He took his head in his hands, but it was in vain, he could not explain it to himself.

He had certainly always had the intention of returning Jean Valjean to the law, of which Jean Valjean was the captive, and of which he, Javert, was the slave. He had not confessed to himself for a single moment while he held him, that he had a thought of letting him go. It was in some sort without his knowledge that his hand had opened and released him.

All manner of interrogation points flashed before his eyes. He put questions to himself, and he made answers, and his answers frightened him. He asked himself: "This convict, this desperate man, whom I have pursued even to persecution, and who has had me beneath his feet, and could have avenged himself, and who ought to have done so as well for his revenge as for his security, in granting me life, in sparing me, what has he done? His duty? No. Something more. And I, in sparing him in my turn, what have I done? My duty? No. Something more. There is then something more than duty." Here he was startled; his balances were disturbed; one of the scales fell into the abyss, the other flew into the sky, and Javert felt no less dismay from the one which was above than from the one which was below. Without being the least in the world what is called a Voltairean, or a philosopher, or a seepie, respectful on the contrary, by instinct, towards the established church, he knew it only as an august fragment of the social whole; order was his dogma and was enough for him; since he had been of the age of a man, and an official, he had put almost all his religion in the police. Being—and we employ the words here without the slightest irony and in their most serious acceptation—being, we have said, a spy as men are priests. He had a superior, M. Gisquet; he had scarcely thought, until to day, of the other superior, God.

This new chief, God, he felt unawares, and was perplexed thereat.

He had lost his bearings in this unexpected presence; he did not know what to do with this superior; he who was not ignorant that the subordinate is bound always to yield, that he ought neither to disobey, nor to blame, nor to discuss, and that, in presence of a superior who astonishes him too much, the inferior has no resource but resignation.

But how manage to send in his resignation to God?

However this might be, and it was always to this that he returned, one thing overruled all else for him, that was, that he had just committed an appalling infraction. He had closed his eyes upon a convicted second offender in breach of his ban. He had set a galley-slave at large. He had robbed the laws of a man who belonged to them. He had done that. He could not understand himself. He was not sure of being himself. The very reasons of his action escaped him; he caught only the whirl of them. He had lived up to this moment by that blind faith which a dark probity engenders. This faith was leaving him, this probity was failing him. All that he had believed was dissipated. Truths which he had no wish for, inexorably besieged him. He must henceforth be another man. He suffered the strange pangs of a conscience suddenly operated upon for the cataract. He saw what he revolted at seeing. He felt that he was emptied, useless, broken off from his past life, destitute, dissolved. Authority was dead in him. He had no further reason for existence.

Terrible situation! to be moved.

To be granite, and to doubt! to be the statue of penalty cast in a single piece in the mould of the law, and to suddenly perceive that you have under your breast of bronze something preposterous and disobedient which almost resembles a heart! To be led by it to render good for good, although you may have said until to-day that this good was evil! to be the watch-dog, and to fawn! to be ice, and to melt! to be a vice,



and to become a hand! to feel your fingers suddenly open! to lose your hold, appalling thing!

The projectile man no longer knowing his road, and recoiling!

To be obliged to acknowledge this: infallibility is not infallible, there may be an error in the dogma, all is not said when a code has spoken, society is not perfect, authority is complicate with vacillation, a cracking is possible in the immutable, judges are men, the law may be deceived, the tribunals may be mistaken! to see a flaw in the immense blue crystal of the firmament!

What was passing in Javert, was the impulse of a rectilinear conscience, the throwing of a soul out of its path, the crushing of a prophy irresistibly hurled in a straight line and breaking itself against God. Certainly, it was strange, that the fireman of order, the engineer of authority, mounted upon the blind iron-horse of the rigid path, could be thrown off by a ray of light! that the incommutable, the direct, the correct, the geometrical, the passive, the perfect, could bend! that there should be a road to Damascus for the locomotive!

God, always interior to man, and unyielding, he the true conscience, to the false; a prohibition to the spark to extinguish itself; an order to the ray to remember the sun; an injunction to the soul to recognise the real absolute when it is confronted with the fictitious absolute; humanity imperishable; the human heart inamissible; that splendid phenomenon, the most beautiful perhaps of our interior wonders, did Javert comprehend it? did Javert penetrate it? did Javert form any idea of it? Evidently not. But under the pressure of this incontestable incomprehensible, he felt that his head was bursting.

He was less the transfigured than the victim of this miracle. He bore it, exasperated. He saw in it only an immense difficulty of existence. It seemed to him that henceforth his breathing would be oppressed for ever.

To have the unknown over his head, he was not accustomed to that.

Until now all that he had above him had been in his sight a smooth, simple, limpid surface; nothing there unknown, nothing obscure; nothing which was not definite, co-ordinated, concatenated, precise, exact, circumscribed, limited, shut in, all foreseen; authority was a plane; no fall in it, no dizziness before it. Javert had never seen the unknown except below. The irregular, the unexpected, the disorderly opening of chaos, the possible slipping into an abyss; that belonged to inferior regions, to the rebellious, the wicked, the miserable. Now Javert was thrown over backward, and he was abruptly startled by this monstrous apparition: a gulf on high.

What then! he was dismantled completely! he was disconcerted, absolutely! In what should he trust? That of which he had been convinced gave way!

What! the flaw in the cuirass of society could be found by a magnanimous wretch! what! an honest servant of the law could find himself suddenly caught between two crimes, the crime of letting a man escape, and the crime of arresting him! all was not certain in the order given by the State to the official! There might be blind alleys in duty! What then! was all that real? was it true that an old bandit, weighed down by condemnations, could rise up and be right at last? was this

credible? were there cases then when the law ought, before a transfigured crime, to retire, stammering excuses?

Yes! there were! and Javert saw it! and Javert touched it! and not only could he not deny it, but he took part in it. They were realities. It was abominable that real facts could reach such deformity.

If facts did their duty, they would be contented with being the proofs of the law; facts, it is God who sends them. Was anarchy then about to descend from on high?

So,—and beneath the magnifying power of anguish, and in the optical illusion of consternation, all that might have restrained and corrected his impression vanished, and society, and the human race, and the universe, were summed up henceforth in his eyes in one simple and terrible feature—so punishment, the thing judged, the force due to legislation, the decrees of the sovereign courts, the magistracy, the government, prevention and repression, official wisdom, legal infallibility, the principle of authority, all the dogmas upon which repose political and civil security, sovereignty, justice, the logic flowing from the code, the social absolute, the public truth, all that, confusion, jumble, chaos; himself, Javert, the spy of order, incorruptibility in the service of the police, the mastiff-providence of society, vanquished and prostrated; and upon all this ruin a man standing, with a green cap on his head and a halo about his brow; such was the overturn to which he had come; such was the frightful vision which he had in his soul.

Could that be endurable? No.

Unnatural state, if ever there was one. There were only two ways to get out of it. One, to go resolutely to Jean Valjean, and to return the man of the galleys to the dungeon. The other——

Javert left the parapet, and, his head erect this time, made his way with a firm step towards the post indicated by a lamp at one of the corners of the Place du Châtelet.

On reaching it, he saw a sergent de ville through the window, and he entered. Merely from the manner in which they push open the door of a guard-house, policemen recognise each other. Javert gave his name, showed his card to the sergeant, and sat down at the table of the post, on which a candle was burning. There was a pen on the table, a leaden inkstand, and some paper in readiness for chance reports and the orders of the night patrol.

This table, always accompanied by its straw chair, is an institution; it exists in all the police posts; it is invariably adorned with a boxwood saucer, full of saw-dust, and a pasteboard box, full of red wafers, and it is the lower stage of the official style. On it the literature of the State begins.

Javert took the pen and a sheet of paper, and began to write. This is what he wrote:

#### SOME OBSERVATIONS FOR THE BENEFIT OF THE SERVICE.

“First: I beg Monsieur the prefect to glance at this.

“Secondly: the prisoners, on their return from examination, take off their shoes and remain barefooted upon the pavement while they are searched. Many cough on returning to prison. This involves hospital expenses.

"Thirdly : spinning is good, with relays of officers at intervals ; but there should be, on important occasions, two officers at least who do not lose sight of each other, so that, if, for any cause whatever, one officer becomes weak in the service, the other is watching him, and supplies his place.

"Fourthly : it is difficult to explain why the special regulation of the prison of the Madelonnettes forbids a prisoner having a chair, even on paying for it.

"Fifthly : at the Madelonnettes, there are only two bars to the sutler's window, which enables the sutler to let the prisoners touch her hand.

"Sixthly : the prisoners, called barkers, who call the other prisoners to the parlor, make the prisoner pay them two sous for calling his name distinctly. This is a theft.

"Seventhly : for a dropped thread, they retain ten sous from the prisoner in the weaving-shop ; this is an abuse on the part of the contractor, since the cloth is just as good.

"Eighthly : it is annoying that the visitors of La Force have to cross the Cour des Mêmes to reach the parlor of Sainte Marie l'Égyptienne.

"Ninthly : it is certain that gendarmes are every day heard relating, in the yard of the prefecture, the examinations of those brought before the magistrates. For a gendarme, who should hold such things sacred, to repeat what he has heard in the examining chamber, is a serious disorder :

"Tenthly : M<sup>me</sup> Henry is an honest woman ; her sutler's window is very neat ; but it is wrong for a woman to keep the wicket of the trap-door of the secret cells. It is not worthy the Conciergerie of a great civilization."

Javert wrote these lines in his calmest and most correct hand-writing, not omitting a dot, and making the paper squeak resolutely under his pen. Beneath the last line he signed :

"JAVERT,

"Inspector of the 1st class.

"At the Post of the Place du Châtelet.

"June 7, 1832, about one o'clock in the morning."

Javert dried the fresh ink on the paper, folded it like a letter, sealed it, wrote on the back : *Note for the administration*, left it on the table, and went out of the post. The glazed and grated door closed behind him.

He again crossed the Place du Châtelet diagonally, regained the quai, and returned with automatic precision to the very point which he had left a quarter of an hour before ; he leaned over there, and found himself again in the same attitude, on the same stone of the parapet. It seemed as if he had not stirred.

The darkness was complete. It was the sepulchral moment which follows midnight. A ceiling of clouds concealed the stars. The sky was only an ominous depth. The houses in the city no longer showed a single light ; nobody was passing ; all that he could see of the streets and the quais was deserted ; Notre Dame and the towers of the Palais

de Justice, seemed like features of the night. A lamp reddened the curb of the quai. The silhouettes of the bridges were distorted in the mist, one behind the other. The rains had swelled the river.

The place where Javert was leaning was, it will be remembered, situated exactly over the rapids of the Seine, perpendicularly over that formidable whirlpool which knots and unknots itself like an endless screw.

Javert bent his head and looked. All was black. He could distinguish nothing. He heard a frothing sound; but he did not see the river. At intervals, in that giddy depth, a gleam appeared in dim serpentine contortions, the water having this power, in the most complete night, of taking light, nobody knows whence, and changing it into an adder. The gleam vanished, and all became again indistinct. Immensity seemed open there. What was beneath was not water, it was chasm. The wall of the quai, abrupt, confused, mingled with vapor, suddenly lost to sight, seemed like an escarpment of the infinite.

He saw nothing, but he perceived the hostile chill of the water, and the insipid odor of the moist stones. A fierce breath rose from that abyss. The swollen river guessed at rather than perceived, the tragical whispering of the flood, the dismal vastness of the arches of the bridge, the imaginable fall into that gloomy void, all that shadow was full of horror.

Javert remained for some minutes motionless, gazing into that opening of darkness; he contemplated the invisible with a fixedness which resembled attention. The water gurgled. Suddenly he took off his hat and laid it on the edge of the quai. A moment afterwards, a tall and black form, which from the distance some belated passer might have taken for a phantom, appeared standing on the parapet, bent towards the Seine, then sprang up, and fell straight into the darkness; there was a dull splash; and the shadow alone was in the secret of the convulsions of that obscure form which had disappeared under the water.

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## Book Fifth

### THE GRANDSON AND THE GRANDFATHER.

#### I.

IN WHICH WE SEE THE TREE WITH THE PLATE OF ZINC ONCE MORE.

Some time after the events which we have just related, the Sieur Boulatruelle had a vivid emotion.

The Sieur Boulatruelle is that road-laborer of Montfermeil of whom we have already had a glimpse in the dark portions of this book.

Boulatruelle, it will perhaps be remembered, was a man occupied with troublous and various things. He broke stones and damaged travellers on the highway. Digger and robber, he had a dream; he believed in

treasures buried in the forest of Montfermeil. He hoped one day to find money in the ground at the foot of a tree; in the mean time, he was willing to search for it in the pockets of the passers by.

Nevertheless, for the moment, he was prudent. He had just had a narrow escape. He had been, as we know, picked up in the Jondrette garret with the other bandits. Utility of a vice: his drunkenness had saved him. It could never be clearly made out whether he was there as robber or as robbed. An order of *nol. pros.* founded upon his clearly proved state of drunkenness on the evening of the ambuscade, had set him at liberty. He regained the freedom of the woods. He returned to his road from Gagny to Lagny to break stones for the use of the State, under administrative surveillance, with downcast mien, very thoughtful, a little cooled towards robbery, which had nearly ruined him, but only turning with the more affection towards wine, which had just saved him.

As to the vivid emotion which he had a little while after his return beneath the thatched roof of his road-laborer's hut, it was this:

One morning a little before the break of day, Boulatruelle, while on the way to his work according to his habit, and upon the watch, perhaps perceived a man among the branches, whose back only he could see, but whose form, as it seemed to him, through the distance and the twilight, was not altogether unknown to him. Boulatruelle, although a drunkard, had a correct and lucid memory, an indispensable defensive arm to him who is slightly in conflict with legal order.

"Where the devil have I seen something like that man?" inquired he of himself.

But he could make himself no answer, save that it resembled somebody of whom he had a confused remembrance.

Boulatruelle, however, aside from the identity which he did not succeed in getting hold of, made some comparisons and calculations. This man was not of the country. He had come there. On foot, evidently. No public carriage passes Montfermeil at that hour. He had walked all night. Where did he come from? not far off. For he had neither bag nor bundle. From Paris, doubtless. Why was he in the wood? why was he there at such an hour? what had he come there to do?

Boulatruelle thought of the treasure. By dint of digging into his memory he dimly recollected having already had, several years before, a similar surprise in relation to a man who, it struck him, was very possibly the same man.

While he was meditating, he had, under the very weight of his meditation, bowed his head, which was natural, but not very cunning. When he raised it again there was no longer anything there. The man had vanished in the forest and in the twilight.

"The deuce," said Boulatruelle, "I will find him again. I will discover the parish of that parishioner. This Patron-Minette prowler upon has a why, I will find it out. Nobody has a secret in my woods without I have a finger in it."

He took his pickaxe, which was very sharp.

"Here is something," he muttered, "to pry into the ground or a man with."

And, as one attaches one thread to another thread, limping along at

his best in the path which the man must have followed, he took his way through the thicket.

When he had gone a hundred yards, daylight, which began to break, aided him. Footsteps printed on the sand here and there, grass matted down, heath broken off, young branches bent into the bushes and rising again with a graceful slowness, like the arms of a pretty woman who stretches herself on awaking, indicated to him a sort of track. He followed it, then he lost it. Time was passing. He pushed further forward into the wood and reached a kind of eminence. A morning hunter who passed along a path in the distance, whistling the air of Guillery, inspired him with the idea of climbing a tree. Although old, he was agile. There was near by a beech tree of great height, worthy of Tityrus and Boulatruelle. Boulatruelle climbed the beech as high as he could.

The idea was good. On exploring the solitude on the side where the wood was entirely wild and tangled, Boulatruelle suddenly perceived the man.

Hardly had he perceived him when he lost sight of him.

The man entered, or rather glided into a distant glade, masked by tall trees, but which Boulatruelle knew very well from having noticed there, near a great heap of burrstone, a wounded chestnut tree bandaged with a plate of zinc nailed upon the bark. This glade is the one which was formerly called the Blaru ground. The heap of stones, intended for nobody knows what use, which could be seen there thirty years ago, is doubtless there still. Nothing equals the longevity of a heap of stones, unless it be that of a palisade fence. It is there provisionally. What a reason for enduring!

Boulatruelle, with the rapidity of joy, let himself fall from the tree rather than descended. The lair was found, the problem was to catch the game. The famous treasure of his dreams was probably there.

It was no easy matter to reach that glade. By the beaten paths, which make a thousand provoking zigzags, it required a good quarter of an hour. In a straight line, through the underbrush, which is there singularly thick, very thorny, and very aggressive, it required a long half-hour. There was Boulatruelle's mistake. He believed in the straight line; an optical illusion which is respectable, but which ruins many men. The underbrush, bristling as it was, appeared to him the best road.

"Let us take the wolves' Rue de Rivoli," said he.

Boulatruelle, accustomed to going astray, this time made the blunder of going straight.

He threw himself resolutely into the thickest of the bushes.

He had to deal with hollies, with nettles, with hawthorns, with sweet-briers, with thistles, with exceedingly irascible brambles. He was very much scratched.

At the bottom of the ravine he found a stream which must be crossed. He finally reached the Blaru glade, at the end of forty minutes, sweating, soaked, breathless, torn, ferocious. Nobody in the glade.

Boulatruelle ran to the heap of stones. It was in its place. Nobody had carried it away. As for the man, he had vanished into the forest. He had escaped. Where? on which side? in what thicket? Impossible to guess.

And, a bitter thing, there was behind the heap of stones, before the tree with the plate of zinc, some fresh earth, a pick, forgotten or abandoned, and a hole. This hole was empty.

"Robber!" cried Boulatruelle, showing both fists to the horizon.

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## II.

### MARIUS, ESCAPING FROM CIVIL WAR, PREPARES FOR DOMESTIC WAR.

Marius was for a long time neither dead nor alive. He had for several weeks a fever accompanied with delirium, and serious cerebral symptoms resulting rather from the concussion produced by the wounds in the head than from the wounds themselves.

He repeated the name of Cosette during entire nights in the dismal loquacity of fever and with the gloomy obstinacy of agony. The size of certain gashes was a serious danger, the suppuration of large wounds always being liable to re-absorption, and consequently to kill the patient, under certain atmospheric influences; at every change in the weather, at the slightest storm, the physician was anxious. "Above all, let the wounded man have no excitement," he repeated. The dressings were complicated and difficult, the fastening of cloths and bandages with sparadrap not being invented at that period. Nicolette used for lint a sheet "as big as a ceiling," said she. It was not without difficulty that the chloruretted lotions and the nitrate of silver brought the gangrene to an end. As long as there was danger, M. Gillenormand, in despair at the bedside of his grandson, was, like Marius, neither dead nor alive.

Every day, and sometimes twice a day, a very well dressed gentleman with white hair—such was the description given by the porter—came to inquire after the wounded man, and left a large package of lint for the dressings.

At last, on the 7th of September, four months, to a day, after the sorrowful night when they had brought him home dying to his grandfather, the physician declared him out of danger. Convalescence began. Marius was, however, obliged still to remain for more than two months stretched on a long chair, on account of the accidents resulting from the fracture of the shoulder-blade. There is always a last wound like this which will not close, and which prolongs the dressings, to the great disgust of the patient.

However, this long sickness and this long convalescence saved him from pursuit. In France, there is no anger, even governmental, which six months does not extinguish. Émeutes, in the present state of society, are so much the fault of everybody that they are followed by a certain necessity of closing the eyes.

Let us add that the infamous Gisquet order, which enjoined physicians to inform against the wounded, having outraged public opinion, and not only public opinion, but the King first of all, the wounded were shielded and protected by this indignation; and, with the exception of those who had been taken prisoners in actual combat, the court-martials dared not disturb any. Marius was therefore left in peace.

M. Gillenormand passed first through every anguish, and then every

eestasy. They had great difficulty in preventing him from passing every night with the wounded man; he had his large arm-chair brought to the side of Marius's bed; he insisted that his daughter should take the finest linen in the house for compresses and bandages. Mademoiselle Gillenormand, like a prudent and elder person, found means to spare the fine linen, while she left the grandfather to suppose that he was obeyed. M. Gillenormand did not permit anybody to explain to him that for making lint cambric is not so good as coarse linen, nor new linen so good as old. He superintended all the dressings, from which Mademoiselle Gillenormand modestly absented herself. When the dead flesh was cut with the scissors, he would say: "*aie! aie!*" Nothing was so touching as to see him hand a cup of gruel to the wounded man with his gentle senile trembling. He overwhelmed the doctor with questions. He did not perceive that he always asked the same.

On the day the physician announced to him that Marius was out of danger, the Goodman was in delirium. He gave his porter three louis as a gratuity. In the evening, on going to his room, he danced a gavot, making castanets of his thumb and forefinger, and he sang a song.

Then he knelt upon a chair, and Basque, who had watched him through the half-open door, was certain that he was praying.

Hitherto, he had hardly believed in God.

At each new phase of improvement, which continued to grow more and more visible, the grandfather raved. He did a thousand mirthful things mechanically; he ran up and down stairs without knowing why. A neighbor, a pretty woman withal, was amazed at receiving a large bouquet one morning; it was M. Gillenormand who sent it to her. M. Gillenormand attempted to take Nicolette upon his knees. He called Marius Monsieur the Baron.

He cried, "*Vive la République!*"

At every moment, he asked the physician: "There is no more danger, is there?" He looked at Marius with a grandmother's eyes. He brooded him when he ate. He no longer knew himself. He no longer counted on himself. Marius was the master of the house, there was abdication in his joy, he was the grandson of his grandson.

In this lightness of heart which possessed him, he was the most venerable of children. For fear of fatiguing or of annoying the convalescent, he got behind him to smile upon him. He was contented, joyous, enraptured, delightful, young. His white hairs added a sweet majesty to the cheerful light upon his face. When grace is joined with wrinkles, it is adorable. There is an unspeakable dawn in happy old age.

As for Marius, while he let them dress his wounds and care for him, he had one fixed idea: Cosette.

Since the fever and the delirium had left him, he had not uttered that name, and they might have supposed that he no longer thought of it. He held his peace, precisely because his soul was in it.

He did not know what had become of Cosette; the whole affair of the Rue de la Chanvrière was like a cloud in his memory; shadows, almost indistinct, were floating in his mind, Eponine, Gavroche, Mabeuf, the Thénardiens, all his friends mingled drearily with the smoke of the barricade; the strange passage of M. Fauchelevent in that bloody drama, produced upon him the effect of an enigma in a tempest; he understood



nothing in regard to his own life; he neither knew how, nor by whom, he had been saved, and nobody about him knew; all that they could tell him was that he had been brought to the Rue des Filles du Calvaire in a fiacre by night; past, present, future, all was now to him but the mist of a vague idea; but there was within this mist an immovable point, one clear and precise feature, something which was granite, a resolution, a will: to find Cosette again. To him the idea of life was not distinct from the idea of Cosette; he had decreed in his heart that he would not accept the one without the other, and he was unalterably determined to demand from anybody, no matter whom, who should wish to compel him to live, from his grandfather, from Fate, from Hell, the restitution of his vanished Eden. He did not hide the obstacles from himself.

And then, in proportion as he took new hold of life, his former griefs re-appeared, the old ulcers of his memory re-opened, he thought once more of the past. Colonel Pontmercy appeared again between M. Gillenormand and him, Marius; he said to himself that there was no real goodness to be hoped for from him who had been so unjust and so hard to his father. And with health there returned to him a sort of harshness towards his grandfather. The old man bore it with gentleness.

M. Gillenormand, without manifesting it in any way, noticed that Marius, since he had been brought home and restored to consciousness, had not once said to him "father." He did not say Monsieur, it is true; but he found means to say neither the one nor the other, by a certain manner of turning his sentences. A crisis was evidently approaching.

As it almost always happens in similar cases, Marius, in order to try himself, skirmished before offering battle. This is called feeling the ground. One morning it happened that M. Gillenormand, over a newspaper which had fallen into his hands, spoke lightly of the Convention and discharged a royalist epiphonema upon Danton, Saint Just, and Robespierre. "The men of '93 were giants," said Marius, sternly. The old man was silent, and did not whisper for the rest of the day.

Marius, who had always present to his mind the inflexible grandfather of his early years, saw in this silence an intense concentration of anger, augured from it a sharp conflict, and increased his preparations for combat in the inner recesses of his thought.

He determined that in case of refusal he would tear off his bandages, dislocate his shoulder, lay bare and open his remaining wounds, and refuse all nourishment. His wounds were his ammunition. To have Cosette or to die.

He waited for the favorable moment with the crafty patience of the sick. That moment came.

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### III.

#### MARIUS ATTACKS.

One day M. Gillenormand, while his daughter was putting in order the vials and the eups upon the marble top of the bureau, bent over Marius and said to him in his most tender tone:

"Do you see, my darling Marius, in your place I would eat meat now rather than fish. A fried sole is excellent to begin a convalescence, but, to put the sick man on his legs, it takes a good cutlet."

Marius, nearly all whose strength had returned, gathered it together, sat up in bed, rested his clenched hands on the sheets, looked his grandfather in the face, assumed a terrible air, and said:

"This leads me to say something to you." "What is it?" "It is that I wish to marry." "Foreseen," said the grandfather. And he burst out laughing. "How foreseen?" "Yes, foreseen. You shall have her, your fassie."

Marius, astounded, and overwhelmed by the dazzling burst of happiness, trembled in every limb.

M. Gillenormand continued: "Yes, you shall have her, your handsome, pretty little girl. She comes every day in the shape of an old gentleman to inquire after you. Since you were wounded, she has passed her time in weeping and making lint. I have made inquiry. She lives in the Rue de l'Homme Armé, Number Seven. Ah, we are ready! Ah! you want her! Well, you shall have her. That catches you. You had arranged your little plot; you said to yourself: I am going to make it known bluntly to that grandfather, to that mummy of the Regency and of the Directory. We shall see. Battle. Ah! you take the bull by the horns. That is good. I propose a cutlet, and you answer; 'A propos, I wish to marry.' That is what I call a transition. Ah! you had reckoned upon some bickering. You didn't know that I was an old coward. What do you say to that? You are spited. Well, it is all the same. I do what you wish, that cuts you out of it, idiot. Listen. I have made inquiries, I am sly too; she is charming, she is modest, the laneer is not true, she has made heaps of lint, she is a jewel, she worships you; if you had died, there would have been three of us; her bier would have accompanied mine. I had a strong notion, as soon as you were better, to plant her square at your bedside, but it is only in romances that they introduce young girls unceremoniously to the side of the couch of the pretty wounded men who interest them. That does not do. What would your aunt have said? And then what would the doctor have said? That doesn't cure a fever, a pretty girl. Finally, it is all right; don't let us talk any more about it, it is said, it is done, it is fixed; take her. Such is my ferocity. Do you see, I saw that you did not love me; I said: What is there that I can do, then, to make this fool love me? I said: 'Hold on! I have my little Cosette under my hand; I will give her to him, he must surely love a little then, or let him tell why. Ah! you thought that the old fellow was going to storm, to make a gruff voice, to cry No, and to lift his cane upon all this dawn. Not at all. Cosette, so be it; love, so be it; I ask nothing better. Monsieur, take the trouble to marry. Be happy, my dear child.'"

This said, the old man burst into sobs.

And he took Marius's head, and he hugged it in both arms, against his old breast, and they both began to weep. That is one of the forms of supreme happiness.

"Father!" exclaimed Marius. "Ah! you love me then!" said the old man.

There was an ineffable moment. They choked and could not speak. At last the old man stammered: "Come! the ice is broken. He has called me 'Father!'" Marius released his head from his grandfather's arms, and said softly: "But, father, now that I am well, it seems to me that I could see her." "Foreseen again, you shall see her to-morrow." "Father!" "What?" "Why not to-day?"

"Well, to-day. Here goes for to-day. You have called me 'Father' three times, it is well worth that. I will see to it. She shall be brought to you. Foreseen, I tell you. This has already been put into verse. It is the conclusion of André Chénier's elegy of the *Jeune maldade*, André Chénier who was murdered by the scound—, by the giants of '93."

M. Gillenormand thought he perceived a slight frown on Marius's brow, although, in truth, we should say, he was no longer listening to him, flown off as he had into ecstasy, and thinking far more of Cosette than of 1793. The grandfather trembling at having introduced André Chénier so inopportunistly, resumed precipitately:

"Murdered is not the word. The fact is that the great revolutionary geniuses, who were not evil disposed, that is incontestable, who were heroes, egad! found that André Chénier embarrassed them a little, and they had him guillot— That is to say that those great men, on the seventh of Thermidor, in the interest of the public safety, begged André Chénier to have the kindness to go —."

M. Gillenormand, choked by his own sentence, could not continue; being able neither to finish it nor to retract it, while his daughter was arranging the pillow behind Marius, the old man, overwhelmed by so many emotions, threw himself, as quickly as his age permitted, out of the bed-room, pushed the door to behind him, and, purple, strangling, foaming, his eyes starting from his head, found himself face to face with honest Basque who was polishing boots in the antechamber. He seized Basque by the collar and cried full in his face with fury: "By the hundred thousand Javottes of the devil, those brigands assassinated him!"

"Who, Monsieur?" "André Chénier!" "Yes, Monsieur," said Basque in dismay.

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#### IV

MADemoiselle GILLENORMAND AT LAST THINKS IT NOT IMPROPER THAT MONSIEUR FAUCHELEVENT SHOULD COME IN WITH SOMETHING UNDER HIS ARM.

Cosette and Marius saw each other again.

What the interview was, we will not attempt to tell. There are things which we should not undertake to paint; the sun is of the number.

The whole family, including Basque and Nicolette, were assembled in Marius's room when Cosette entered.

She appeared on the threshold; it seemed as if she were in a cloud.

Just at that instant the grandfather was about to blow his nose; he

stopped short, holding his nose in his handkerchief, and looking at Cosette above it: "Adorable!" he exclaimed. Then he blew his nose with a loud noise.

Cosette was intoxicated, enraptured, startled, in Heaven. She was as frightened as one can be by happiness. She stammered, quite pale, quite red, wishing to throw herself into Marius's arms, and not daring to. Ashamed to show her love before all those people. We are pitiless towards happy lovers; we stay there when they have the strongest desire to be alone. They, however, have no need at all of society.

With Cosette and behind her, had entered a man with white hair, grave, smiling nevertheless, but with a vague and poignant smile. This was "Monsieur Fauchelevent;" this was Jean Valjean.

He was *very well dressed*, as the porter had said, in a new black suit, with a white cravat.

The porter was a thousand miles from recognizing in this correct bourgeois, in this probable notary, the frightful corpse-bearer who had landed at his door on the night of the 7th of June, ragged, muddy, hideous, haggard, his face masked by blood and dirt, supporting the fainting Marius in his arms; still his porter's scent was awakened. When M. Fauchelevent had arrived with Cosette, the porter could not help confiding this remark to his wife: "I don't know why, I always imagine that I have seen that face somewhere."

Monsieur Fauchelevent, in Marius's room, stayed near the door, as if apart. He had under his arm a package similar in appearance to an octavo volume, wrapped in paper. The paper of the envelope was greenish, and seemed mouldy.

"Does this gentleman always have books under his arm like that?" asked Mademoiselle Gillenormand, who did not like books, in a low voice of Nicolette.

"Well," answered M. Gillenormand, who had heard her, in the same tone, "he is a scholar. What then? is it his fault? Monsieur Boulard, whom I knew, never went out without a book, he neither, and always had an old volume against his heart like that." And bowing, he said, in a loud voice: "Monsieur Trachevent —"

Father Gillenormand did not do this on purpose, but inattention to proper names was an aristocratic way he had.

"Monsieur Trachevent, I have the honor of asking of you for my grandson, Monsieur the Baron Marius Pontmercy, the hand of Mademoiselle." Monsieur Trachevent bowed. "It is done," said the grandfather. And, turning towards Marius and Cosette, with arms extended and blessing, he cried: "Permission to adore each other."

They did not make him say it twice. It was all the same! The cooing began. They talked low, Marius leaning on his long chair, Cosette standing near him. "Oh Heaven!" murmured Cosette, "I see you again! It is you! it is you! To have gone to fight like that! But why? It is horrible. For four months I have been dead. Oh, how naughty it is to have been in that battle! What had I done to you? I pardon you, but you won't do it again. Just now, when they came to tell us to come, I thought again I should die, but it was of joy. I was so sad! I did not take time to dress myself; I must look like a fright. What will your relatives say of me, to see me with a collar ragged?"

But speak now! You let me do all the talking. We are still in the Rue de l'Homme Armé. Your shoulder, that was terrible. They told me they could put their fist into it. And then they have cut your flesh with scissiors. That is frightful. I have cried; I have no eyes left. It is strange that anybody can suffer like that. Your grandfather has a very kind appearance. Don't disturb yourself; don't rest on your elbow; take care, you will hurt yourself. Oh, how happy I am! So our trouble is all over! I am very silly. I wanted to say something to you that I have forgotten completely. Do you love me still? We live in the Rue de l'Homme Armé. There is no garden. I have been making lint all the time. Here, Monsieur, look, it is your fault, my fingers are callous." "Angel!" said Marius.

*Angel* is the only word in the language which cannot be worn out. No other word would resist the pitiless uses which lovers make of it.

Then, as there were spectators, they stopped, and did not say another word, contenting themselves with touching each other's hands very gently.

M. Gillenormand turned towards all those who were in the room, and cried: "Why don't you talk loud, the rest of you? Make a noise, behind the scenes. Come, a little uproar, the devil! so that these children can chatter at their ease."

And approaching Marius and Cosette, he said to them very low: "Make love. Don't be disturbed."

Aunt Gillenormand witnessed with amazement this irruption of light into her aged interior. This amazement was not at all aggressive; it was not the least in the world the scandalized and envious look of an owl upon two ringdoves; it was the dull eye of a poor innocent girl of fifty-seven; it was incomplete life beholding that triumph, love.

"Mademoiselle Gillenormand the elder," said her father to her, "I told you plainly that this would happen." He remained silent a moment and added: "Behold the happiness of others." Then he turned towards Cosette:

"How pretty she is! how pretty she is! She is a Greuze. You are going to have her all alone to yourself then, rascal! Ah! my rogue, you have a narrow escape from me, you are lucky, if I were not fifteen years too old, we would cross swords for who should have her. Stop! I am in love with you, Mademoiselle. That is very natural. It is your right. Ah! the sweet, pretty, charming little wedding that this is going to make! Saint Denis du Saint Sacrament is our parish, but I will have a dispensation so that you may be married at Saint Paul's. The church is better. It is more coquettish. Mademoiselle, I am altogether of your opinion, I want girls to marry, they are made for that. There is a certain St. Catherine whom I would always like to see with her hair down. To be an old maid, that is fine, but it is cold. So marry, beauties. I really don't see the good of being an old maid. I know very well that they have a chapel apart in the church, and that they talk a good deal about the sisterhood of the Virgin; but, zounds, a handsome husband, a fine fellow, and, at the end of the year, a big flaxen-haired boy who squeezes your breast by handfuls in his little rosy paws, while he laughs like the dawn, that is better after all than holding a taper at vespers and singing *Turris eburnea!*"

The grandfather executed a pirouette upon his ninety year old heels, and began to talk again, like a spring which flies back.

He sat down near them, made Cosette sit down, and took their four hands in his old wrinkled hands :

"She is exquisite, this darling. She is a masterpiece, this Cosette ! She is a very little girl and a very great lady. She will be only a baroness, that is stooping ; she was born a marchioness. Hasn't she lashes for you ? My children, fix it well in your noddles that you are in the right of it. Love one another. Be foolish about it. Love is the foolishness of men, and the wisdom of God. Adore each other. Only," added he, suddenly darkening, "what a misfortune ! This is what I am thinking of ! More than half of what I have is in annuity ; as long as I live, it's all well enough, but after my death, twenty years from now, ah ! 'my poor children, you will not have a sou.'"

Here a grave and tranquil voice was heard, which said : "Mademoiselle Euphrasie Fauchelevent has six hundred thousand francs."

It was Jean Valjean's voice. He had not yet uttered a word, nobody seemed even to remember that he was there, and he stood erect and motionless behind all these happy people.

"How is Mademoiselle Euphrasie in question ?" asked the grandfather, startled.

"That is me," answered Cosette. "Six hundred thousand francs !" resumed M. Gillenormand. "Less fourteen or fifteen thousand francs, perhaps," said Jean Valjean. And he laid on the table the package which Aunt Gillenormand had taken for a book.

Jean Valjean opened the package himself ; it was a bundle of bank-notes. They ran through them, and they counted them. There were five hundred bills of a thousand francs, and a hundred and sixty-eight of five hundred. In all, five hundred and eighty-four thousand francs. "That is a good book," said M. Gillenormand. "Five hundred and eighty-four thousand francs !" murmured the Aunt.

"This arranges things very well, does it not, Mademoiselle Gillenormand the elder ?" resumed the grandfather. "This devil of a Marius, he has found you a grisette millionaire on the tree of dreams ! Then trust in the love-making of young folks nowadays ! Students find studentesses with six hundred thousand francs. Chérubin works better than Rothschild."

"Five hundred and eighty-four thousand francs !" repeated Mademoiselle Gillenormand in an under tone. "Five hundred and eighty-four ! you might call it six hundred thousand, indeed !"

As for Marius and Cosette, they were looking at each other during this time ; they paid little attention to this incident.

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## V

DEPOSIT YOUR MONEY RATHER IN SOME FOREST THAN WITH SOME NOTARY.

The reader has doubtless understood, without it being necessary to explain at length, that Jean Valjean, after the Champmathieu affair,

had been able, thanks to his first escape for a few days, to come to Paris, and to withdraw the sum made by him, under the name of Monsieur Madeleine, at M—— sur M——, from Laffitte's in time; and that, in the fear of being retaken, which happened to him, in fact, a short time after, he had concealed and buried that sum in the forest of Montfermeil, in the place called the Blaru grounds. The sum, six hundred and thirty thousand francs, all in bank-notes, was of small bulk, and was contained in a box; but, to preserve the box from moisture, he had placed it in an oaken chest, full of chestnut shavings. In the same chest, he had put his other treasure, the bishop's candlesticks. It will be remembered that he carried away these candlesticks when he escaped from M—— sur M——. The man perceived one evening, for the first time, by Boulatruelle, was Jean Valjean. Afterwards, whenever Jean Valjean was in need of money, he went to the Blaru glade for it. Hence the absences of which we have spoken. He had a pickaxe somewhere in the bushes, in a hiding-place known only to himself. When he saw Marius convalescent, feeling that the hour was approaching when this money might be useful, he had gone after it; and it was he again whom Boulatruelle saw in the wood, but this time in the morning, and not at night. Boulatruelle inherited the pickaxe.

The real sum was five hundred and eighty four thousand five hundred francs. Jean Valjean took out the five hundred francs for himself. "We will see afterwards," thought he.

The difference between this sum and the six hundred and thirty thousand francs withdrawn from Laffitte's represented the expenses of ten years, from 1823 to 1833. The five years spent in the convent had cost only five thousand francs.

Jean Valjean put the two silver candlesticks upon the mantel, where they shone, to Toussaint's great admiration.

Moreover, Jean Valjean knew that he was delivered from Javert. It had been mentioned in his presence, and he had verified the fact in the *Moniteur*, which published it, that an inspector of police, named Javert, had been found drowned under a washer-woman's boat between the Pont au Change and the Pont Neuf, and that a paper left by this man, otherwise irreproachable and highly esteemed by his chiefs, led to a belief that he had committed suicide during a fit of mental aberration. "In fact," thought Jean Valjean, "since having me in his power, he let me go, he must already have been crazy."

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## VI.

THE TWO OLD MEN DO EVERYTHING, EACH IN HIS OWN WAY, THAT  
COSETTE MAY BE HAPPY.

All the preparations were made for the marriage. The physician being consulted said that it might take place in February. This was in December. Some ravishing weeks of perfect happiness rolled away.

Cosette and Marius had passed abruptly from the grave to paradise. There had been but little caution in the transition, and they would have been stunned if they had not been dazzled.

"Do you understand anything about it?" said Marius to Cosette.  
"No," answered Cosette, "but it seems to me that the good God is caring for us."

Jean Valjean did all, smoothed all, conciliated all, made all easy. He hastened towards Cosette's happiness with as much eagerness, and apparently as much joy, as Cosette herself.

As he had been a mayor, he knew how to solve a delicate problem, in the secret of which he was alone: Cosette's civil state. To bluntly give her origin, who knows? that might prevent the marriage. He drew Cosette out of all difficulty. He arranged a family of dead people for her, a sure means of incurring no objection. Cosette was what remained of an extinct family; Cosette was not his daughter, but the daughter of another Fauchelevent. Two brothers Fauchelevent had been gardeners at the convent of the Petit Picpus. They went to this convent, the best recommendations and the most respectable testimonials abounded; the good nuns, little apt and little inclined to fathom questions of paternity, and understanding no malice, had never known very exactly of which of the two Fauchelevents little Cosette was the daughter. They said what was wanted of them, and said it with zeal. A notary's act was drawn up. Cosette became before the law Mademoiselle Euphrasie Fauchelevent. She was declared an orphan. Jean Valjean arranged matters in such a way as to be designated, under the name of Fauchelevent, as Cosette's guardian, with M. Gillenormand as overseeing guardian.

As for the five hundred and eighty-four thousand francs, that was a legacy left to Cosette by a dead person who desired to remain unknown. The original legacy had been five hundred and ninety-four thousand francs; but ten thousand francs had been expended for Mademoiselle Euphrasie's education, of which five thousand francs were paid to the convent itself. This legacy, deposited in the hands of a third party, was to be given up to Cosette at her majority or at the time of her marriage. Altogether, this was very acceptable, as we see, especially with a basis of more than half a million. There were indeed a few singularities here and there, but nobody saw them; one of those interested had his eyes bandaged by love, the other by the six hundred thousand francs.

Cosette learned that she was not the daughter of that old man whom she had so long called father. He was only a relative; another Fauchelevent was her real father. At any other time, this would have broken her heart. But at this ineffable hour, it was only a little shadow, a darkening, and she had so much joy that this cloud was of short duration. She had Marius. The young man came, the goodman faded away; such is life.

And then, Cosette had been accustomed for long years to see enigmas about her: everybody who has had a mysterious childhood is always ready for certain renunciations. She continued, however, to say "Father" to Jean Valjean.

Cosette, in raptures, was enthusiastic about Grandfather Gillenormand. It is true that he loaded her with madrigals and with presents. While Jean Valjean was building a normal condition in society for Cosette, and a possession of an unimpeachable status, M. Gillenormand



was watching over the wedding corbeille. Nothing amused him so much as being magnificent. He had given Cosette a dress of Binche guipure which descended to him from his own grandmother. "These fashions have come round again," said he, "old things are the rage, and the young women of my old age dress like the old women of my childhood."

He rifled his respectable round-bellied bureaus of Coromandel lac which had not been opened for years. "Let us put these dowagers to the confession," said he; "let us see what they have in them." He noisily stripped the deep drawers full of the toilets of all his wives, and of all his ancestresses. Pekins, damasks, lampas, painted moires, dresses of gros de Tours, Indian handkerchiefs embroidered with a gold which could be washed, dauphines in the piece finished on both sides, Genoa and Alençon point, antique jewelry, confit-boxes of ivory ornamented with microscopic battles, clothes, ribbons, he lavished all upon Cosette. Cosette, astonished, desperately in love with Marius and wild with gratitude towards M. Gillenormand, dreamed of a boundless happiness clad in satin and velvet. Her wedding corbeille appeared to her upborne by seraphim. Her soul soared into the azure on wings of Mechlin lace.

The intoxication of the lovers was only equalled, as we have said, by the ecstasy of the grandfather. It was like a flourish of trumpets in the Rue des Filles du Calvaire.

Every morning, a new offering of finery from the grandfather to Cosette. Every possible furbelow blossomed out splendidly about her.

While the grandfather, in full lyric effusion, was listening to himself, Cosette and Marius were intoxicated with seeing each other freely.

Aunt Gillenormand beheld it all with her imperturbable placidity. She had had within five or six months a certain number of emotions; Marius returned, Marius brought back bleeding, Marius brought back from a barricade, Marius dead, then alive, Marius reconciled, Marius betrothed, Marius marrying a pauper, Marius marrying a millionaire. The six hundred thousand francs had been her last surprise. Then her first communicant indifference returned to her. She went regularly to the offices, picked over her rosary, read her prayer-book, whispered *Aves* in one part of the house, while they were whispering *I Love You* in the other, and, vaguely, saw Marius and Cosette as two shadows. The shadow was herself.

There is a certain condition of inert asceticism in which the soul, neutralized by torpor, a stranger to what might be called the business of living, perceives, with the exception of earthquakes and catastrophes, no human impressions, neither pleasant impressions, nor painful impressions. "This devotion," said Grandfather Gillenormand to his daughter, "corresponds to a cold in the head. You smell nothing of life. No bad odor, but no good one."

Still, the six hundred thousand francs had determined the hesitation of the old maid. Her father had acquired the habit of counting her for so little, that he had not consulted her in regard to the consent to Marius's marriage. He had acted with impetuosity, according to his wont, having, a despot become a slave, but one thought, to satisfy Marius. As for the aunt, that the aunt existed, and that she might have an opinion, he had not even thought; and, perfect sheep as she was, this had

ruffled her. A little rebellious inwardly, but outwardly impassible, she said to herself: "My father settles the question of the marriage without me, I will settle the question of the inheritance without him." She was rich, in fact, and her father was not. She had therefore reserved her decision thereupon. It is probable that, if the marriage had been poor, she would have left it poor. So much the worse for Monsieur, my nephew! He marries a beggar, let him be a beggar. But Cosette's half-million pleased the aunt, and changed her feelings in regard to this pair of lovers. Some consideration is due to six hundred thousand francs, and it was clear that she could not do otherwise than leave her fortune to these young people, since they no longer needed it.

It was arranged that the couple should live with the grandfather. M. Gillenormand absolutely insisted upon giving them ~~his~~ <sup>his</sup> room, the finest in the house. "*It will rejuvenate me,*" he declared. "*It is an old project. I always had the idea of making a wedding in my room.*" He filled this room with a profusion of gay old furniture. He hung the walls and the ceiling with an extraordinary stuff which he had in the piece, and which he believed to be from Utrecht, a satin background with golden immortelles, and velvet auriculas. "With this stuff," said he, "the Duchess d'Anville's bed was draped at La Roche Guyon." He put a little Saxony figure on the mantel, holding a muff over her naked belly.

M. Gillenormand's library became the attorney's office which Marius required; an office, it will be remembered, being rendered necessary by the rules of the order.

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## VII.

### THE EFFECTS OF DREAM MINGLED WITH HAPPINESS.

The lovers saw each other every day. Cosette came with M. Fauchelevent. "It is reversing the order of things," said Mademoiselle Gillenormand, "that the intended should come to the house to be courted like this." But Marius's convalescence had led to this habit; and the arm-chairs in the Rue des Filles du Calvaire, better for long talks than the straw chairs of the Rue de l'Homme Armé, had rooted it. Marius and M. Fauchelevent saw one another, but did not speak to each other. That seemed to be understood. Every girl needs a chaperon. Cosette could not have come without M. Fauchelevent. To Marius, M. Fauchelevent was the condition of Cosette. He accepted it. In bringing upon the carpet, vaguely and generally, matters of policy, from the point of view of the general amelioration of the lot of all, they succeeded in saying a little more than yes and no to each other. Once, on the subject of education, which Marius wished gratuitous and obligatory, multiplied under all forms, lavished upon all like the air and the sunshine, in one word, respirable by the entire people, they fell into unison and almost into a conversation. Marius remarked on this occasion that M. Fauchelevent talked well, and even with a certain elevation of language. There was, however, something wanting. M. Fau-

chelevent had something less than a man of the world, and something more.

Marius, inwardly and in the depth of his thought, surrounded this M. Fauchelevant, who was to him simply benevolent and cold, with all sorts of silent questions. There came to him at intervals doubts about his own recollections. In his memory there was a hole, a black place, an abyss scooped out by four months of agony. Many things were lost in it. He was led to ask himself if it were really true that he had seen M. Fauchelevant, such a man, so serious and so calm, in the barricade. This was not, however, the only stupor which the appearances and the disappearances of the past had left in his mind. We must not suppose that he was delivered from all those obsessions of the memory which force us, even when happy, even when satisfied, to look back with melancholy. The head which does not turn towards the horizons of the past, contains neither thought nor love. At moments, Marius covered his face with his hands, and the vague past tumultuously traversed the twilight which filled his brain. He saw Mabeuf fall again, he heard Gavroche singing beneath the grape, he felt upon his lip the chill of Eponine's forehead; Enjolras, Courfeyrac, Jean Prouvaire, Combeferre, Bossuet, Grantaire, all his friends, rose up before him, then dissipated. All these beings, dear, sorrowful, valiant, charming or tragical, were they dreams? had they really existed? The émeute had wrapped everything in its smoke. These great fevers have great dreams. He interrogated himself; he groped within himself; he was dizzy with all these vanished realities. Where were they all then? Was it indeed true that all were dead? A fall into the darkness had carried off all, except himself. It all seemed to him to have disappeared as if behind a curtain at a theatre. There are such curtains which drop down in life. God is passing to the next act.

And himself, was he really the same man? He, the poor, he was rich; he, the abandoned, he had a family; he, the despairing, he was marrying Cosette. It seemed to him that he had passed through a tomb, and that he had gone in black, and that he had come out white. And in this tomb, the others had remained. At certain moments, all these beings of the past, returned and present, formed a circle about him and rendered him gloomy; then he thought of Cosette, and again became serene; but it required nothing less than this felicity to efface this catastrophe.

M. Fauchelevant almost had a place among these vanished beings. Marius hesitated to believe that the Fauchelevant of the barricade was the same as this Fauchelevant in flesh and blood, so gravely seated near Cosette. The first was probably one of those nightmares coming and going with his hours of delirium. Moreover, their two natures showing a steep front to each other, no question was possible from Marius to M. Fauchelevant. The idea of it did not even occur to him. We have already indicated this characteristic circumstance.

Two men who have a common secret, and who, by a sort of tacit agreement, do not exchange a word upon the subject, such a thing is less rare than one would think.

Once only, Marius made an attempt. He brought the Rue de la Chanvrerie into the conversation, and, turning towards M. Fauchelevant,

he said to him: "You are well acquainted with that street?" "What street?" "The Rue de la Chanvrerie." "I have no idea of the name of that street," answered M. Fauchelevent in the most natural tone in the world.

The answer, which bore upon the name of the street, and not upon the street itself, appeared to Marius more conclusive than it was.

"Decidedly," thought he, "I have been dreaming. I have had a hallucination. It was somebody who resembled him. M. Fauchelevent was not there."

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## VIII.

### TWO MEN IMPOSSIBLE TO FIND.

The enchantment, great as it was, did not efface other pre-occupations from Marius's mind.

During the preparations for the marriage, and while waiting for the time fixed upon, he had some difficult and careful retrospective researches made.

He owed gratitude on several sides; he owed some on his father's account, he owed some on his own.

There was Thénardier; there was the unknown man who had brought him, Marius, to M. Gillenormand's.

Marius persisted in trying to find these two men, not intending to marry, to be happy, and to forget them, and fearing lest these debts of duty unpaid might cast a shadow over his life, so luminous henceforth. It was impossible for him to leave all these arrears unsettled behind him; and he wished, before entering joyously into the future, to have a quittance from the past.

That Thénardier was a scoundrel, took away nothing from this fact that he had saved Colonel Pontmercy. Thénardier was a bandit to everybody except Marius.

And Marius, ignorant of the real scene of the battle-field of Waterloo, did not know this peculiarity, that his father was, with reference to Thénardier, in this singular situation, that he owed his life to him without owing him any thanks.

None of the various agents whom Marius employed, succeeded in finding Thénardier's track. Effacement seemed complete on that side. The Thénardiess had died in prison pending the examination on the charge. Thénardier and his daughter Azelma, the two who alone remained of that woeful group, had plunged back into the shadow. The gulf of the social Unknown had silently closed over these beings. There could no longer even be seen on the surface that quivering, that trembling, those obscure concentric circles which announce that something has fallen there, and that we may cast in the lead.

The Thénardiess being dead, Boulatruelle being put out of the case, Claquesous having disappeared, the principal accused having escaped from prison, the prosecution for the ambushade at the Gorbeau house was almost abortive. The affair was left in deep obscurity. The Court

of Assizes was obliged to content itself with two subalterns, Panchaud, alias Printanier, alias Bigrenaille, and Demi-Liard, alias Deux Millions, who were tried and condemned to ten years at the galleys. Hard labor for life was pronounced against their accomplices who had escaped and did not appear. Thénardier, chief and ringleader, was, also, for non-appearance, condemned to death. This condemnation was the only thing which remained in regard to Thénardier, throwing over that buried name its ominous glare, like a candle beside a bier.

Moreover, by crowding Thénardier back into the lowest depths, for fear of being retaken, this condemnation added to the thick darkness which covered this man.

As for the other, as for the unknown man who saved Marius the researches at first had some result, then stopped short. They succeeded in finding the fiacre which had brought Marius to the Rue des Filles du Calvaire on the evening of the 6th of June. The driver declared that on the 6th of June, by order of a police officer, he had been "stationed," from three o'clock in the afternoon until night, on the quai of the Champs Elysées, above the outlet of the Grand Sewer; that about nine o'clock in the evening, the grating of the sewer, which overlooks the river beach, was opened; that a man came out, carrying another man on his shoulders, who seemed to be dead; that the officer, who was watching at that point, arrested the living man, and seized the dead man; that, on the order of the officer, he, the driver, received "all those people" into the fiacre; that they went first to the Rue des Filles du Calvaire; that they left the dead man there; that the dead man was Monsieur Marius, and that he, the driver, recognized him plainly, although he was alive "this time;" that they then got into his carriage again; that he whipped up his horses; that, within a few steps of the door of the Archives, he had been called to stop; that there, in the street, he had been paid and left, and that the officer took away the other man; that he knew nothing more; that the night was very dark.

Marius, we have said, recollected nothing. He merely remembered having been seized from behind by a vigorous hand at the moment he fell backwards into the barricades, then all became a blank to him. He had recovered consciousness only at M. Gillenormand's.

He was lost in conjectures.

He could not doubt his own identity. How did it come about, however, that, falling in the Rue de la Chanvrerie, he had been picked up by the police officer on the banks of the Seine, near the Pont des Invalides? Somebody had carried him from the quartier of the markets to the Champs Elysées. And how? By the sewer. Unparalleled devotion!

Somebody? who?

It was this man whom Marius sought.

Of this man, who was his saviour, nothing; no trace; not the least indication.

Marius, although compelled to great reserve in this respect, pushed his researches as far as the prefecture of police. There, no more than elsewhere, did the information obtained lead to any éclaircissement. The prefecture knew less than the driver of the fiacre. They had no knowledge of any arrest made on the 6th of June at the grating of the Grand

Sewer; they had received no officer's report upon that fact, which, at the prefecture, was regarded as a fable. They attributed the invention of this fable to the driver. A driver who wants drink-money is capable of anything, even of imagination. The thing was certain, for all that, and Marius could not doubt it, unless by doubting his own identity, as we have just said.

Everything, in this strange enigma, was inexplicable.

This man, this mysterious man, whom the driver had seen come out of the grating of the Grand Sewer bearing Marius senseless upon his back, and whom the police officer on the watch had arrested in the very act of saving an insurgent, what had become of him? what had become of the officer himself? Why had this officer kept silence? had the man succeeded in escaping? had he bribed the officer? Why did this man give no sign of life to Marius, who owed everything to him? His disinterestedness was not less wonderful than his devotion. Why did not this man re-appear? Perhaps he was above recompense, but nobody is above gratitude. Was he dead? what kind of a man was this? how did he look? Nobody could tell. The driver answered: "The night was very dark." Basque and Nicolette, in their amazement, had only looked at their young master covered with blood. The porter, whose candle had lighted the tragic arrival of Marius, alone had noticed the man in question, and this is the description which he gave of him: "This man was horrible."

In the hope of deriving aid in his researches from them, Marius had had preserved the bloody clothes which he wore when he was brought back to his grandfather's. On examining the coat, it was noticed that one skirt was oddly torn. A piece was missing.

One evening, Marius spoke, before Cosette and Jean Valjean, of all this singular adventure, of the numberless inquiries which he had made, and of the uselessness of his efforts. The cold countenance of "Monsieur Fauchelevent" made him impatient. He exclaimed with a vivacity which had almost the vibration of anger:

"Yes, that man, whoever he may be, was sublime. Do you know what he did, Monsieur? He intervened like the archangel. He must have thrown himself into the midst of the combat, have snatched me out of it, have opened the sewer, have drawn me into it, have borne me through it! He must have made his way for more than four miles through hideous subterranean galleries, bent, stooping, in the darkness, in the cloaca, more than four miles, Monsieur, with a corpse upon his back! And with what object? With the single object of saving that corpse. And that corpse was I. He said to himself: 'There is perhaps a glimmer of life still there; I will risk my own life for that miserable spark!' And his life, he did not risk it once, but twenty times! And each step was a danger. The proof is, that on coming out of the sewer he was arrested. Do you know, Monsieur, that that man did all that? And he could expect no recompense. What was I? An insurgent. What was I? A vanquished man. Oh! if Cosette's six hundred thousand francs were mine —"

"They are yours," interrupted Jean Valjean. "Well," resumed Marius, "I would give them to find that man!" Jean Valjean kept silence.

## Book Sixth.

# THE WHITE NIGHT

### I.

THE 16TH OF FEBRUARY, 1833.

The night of the 16th of February, 1833, was a blessed night. Above its shade the heavens were opened. It was the wedding night of Marius and Cosette.

The day had been adorable.

It had not been the sky-blue festival dreamed by the grandfather, a fairy scene with a confusion of cherubs and cupids above the heads of the married pair, a marriage worthy a frieze panel; but it had been sweet and mirthful.

The fashion of marriage was not in 1833 what it is to-day. France had not yet borrowed from England that supreme delicacy of eloping with one's wife, of making one's escape on leaving the church, of hiding one's self ashamed of one's happiness, and of combining the behaviour of a bankrupt with the transports of Solomon's Song. They had not yet learned all that there is chaste, exquisite, and decent, in jolting one's paradise in a post-chaise, in intersecting one's mystery with click-clacks, in taking a tavern room for a nuptial room, and in leaving behind, in the common alcove at so much a night, the most sacred of life's memories pell-mell with the interviews between the diligence conductor and the servant girl of the tavern.

In this second half of the nineteenth century in which we live, the mayor and his scarf, the priest and his chasuble, the law and God, are not enough; we must complete them with the Longjumeau postilion. France does not yet push elegance so far as to have, like the English nobility, a hailstorm of slippers down at the heel and old shoes, beating upon the bridal post-chaise, in memory of Churchill, afterwards Marlborough, or Malbrouck, who was assailed on the day of his marriage by the anger of an aunt who brought him good luck. The old shoes and the slippers do not yet form a part of our nuptial celebrations; but patience, good taste continuing to spread, we shall come to it.

In 1833, a hundred years ago, marriage was not performed at a full trot.

It was still imagined at that day, strange to tell, that a marriage is an intimate and social festival, that a patriarchal banquet does not spoil a domestic solemnity, that gaiety, even excessive, provided it be seemly, does no harm to happiness, and finally that it is venerable and good that the fusion of these two destinies whence a family is to arise, should commence in the house, and that the household should have the nuptial chamber for a witness henceforth.

And they had the shamelessness to be married at home.

The marriage took place, therefore, according to that now obsolete fashion, at M. Gillenormand's.

Natural and ordinary as this matter of marriage may be, the banns to be published, the deeds to be drawn up, the mairie, the church, always render it somewhat complex. They could not be ready before the 16th of February.

Now, we mention this circumstance for the pure satisfaction of being exact, it happened that the 16th was Mardi gras. Hesitations, scruples, particularly from Aunt Gillenormand.

"Mardi gras!" exclaimed the grandfather. "So much the better. There is a proverb:

Mariage un mardi gras,  
N'aura point d'enfants ingrats.

Let us go on. Here goes for the 16th! Do you want to put it off, you, Marius?"

"Certainly not!" answered the lover. "Let us get married," said the grandfather.

So the marriage took place on the 16th, notwithstanding the public gaiety. It rained that day, but there is always a little patch of blue in the sky at the service of happiness, which lovers see, even though the rest of creation be under an umbrella.

On the previous evening, Jean Valjean had handed to Marius, in presence of M. Gillenormand, the five hundred and eighty-four thousand francs.

The marriage being performed under the law of community, the deeds were simple.

Toussaint was henceforth useless to Jean Valjean; Cosette had inherited her and had promoted her to the rank of waiting-maid.

As for Jean Valjean, there was a beautiful room in the Gillenormand house furnished expressly for him, and Cosette had said to him so irresistibly, "Father, I pray you," that she had made him almost promise that he would come and occupy it.

A few days before the day fixed for the marriage, an accident happened to Jean Valjean; he slightly bruised the thumb of his right hand. It was not serious, and he had allowed nobody to take any trouble about it, nor to dress it, nor even to see his hurt, not even Cosette. It compelled him, however, to muffle his hand in a bandage, and to carry his arm in a sling, and prevented his signing anything. M. Gillenormand, as Cosette's overseeing guardian, took his place.

We shall take the reader neither to the mairie nor to the church. We hardly follow two lovers as far as that, and we generally turn our back upon the drama as soon as it puts its bridegroom's bouquet into its buttonhole. We shall merely mention an incident which, although unnoticed by the wedding party, marked its progress from the Rue des Filles du Calvaire to Saint Paul's.

They were repaving, at that time, the northern extremity of the Rue Saint Louis. It was fenced off where it leaves the Rue du Parc Royal. It was impossible for the wedding carriages to go directly to Saint Paul's. It was necessary to change the route, and the shortest way was to turn off by the boulevard. One of the guests observed that it was Mardi gras, and that the boulevard would be enumbered with carriages. "Why?" asked M. Gillenormand. "On account of the masks."



"Capital!" said the grandfather; "let us go that way. These young folks are marrying; they are going to enter upon the serious things of life. It will prepare them for it to see a bit of masquerade."

They went by the boulevard. The first of the wedding carriages contained Cosette and Aunt Gillenormand, M. Gillenormand, and Jean Valjean. Marius, still separated from his betrothed, according to the custom, did not come till the second. The nuptial cortège, on leaving the Rue des Filles du Calvaire, was involved in the long procession of carriages which make an endless chain from the Madeleine to the Bastille and from the Bastille to the Madeleine.

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## II.

### JEAN VALJEAN STILL HAS HIS ARM IN A SLING.

To realize his dream. To whom is that given? There must be elections for that in heaven; we are all unconscious candidates; the angels vote. Cosette and Marius had been elected.

Cosette, at the mairie and in the church, was brilliant and touching. Toussaint, aided by Nicolette, had dressed her.

Cosette wore her dress of Binche guipure over a skirt of white taffetas, a veil of English point, a necklace of fine pearls, a crown of orange flowers; all this was white, and, in this whiteness, she was radiant. It was an exquisite candor, dilating and transfiguring itself into luminousness. One would have said she was a virgin in process of becoming a goddess.

Marius's beautiful hair was perfumed and lustrous; here and there might be discerned, under the thickness of the locks, pallid lines, which were the scars of the barricade.

The grandfather, superb, his head held high, uniting more than ever in his toilet and manners all the elegances of the time of Barras, conducted Cosette. He took the place of Jean Valjean, who, as his arm was in a sling, could not give his hand to the bride.

Jean Valjean, in black, followed and smiled.

"Monsieur Fauchelevant," said the grandfather to him, "this is a happy day. I vote for the end of afflictions and sorrows. There must no longer be any sadness anywhere henceforth. By Jove! I decree joy! Evil has no right to be. That there should be unfortunate men—in truth, it is a shame to the blue sky. Evil does not come from man, who, in reality, is good. All human miseries have for their chief seat and central government Hell, otherwise called the Tuileries of the devil. Good, here am I saying demagogical words now! As for me, I no longer have any political opinions; that all men may be rich, that is to say, happy, that is all I ask for."

When, at the completion of all the ceremonies, after having pronounced before the mayor and the priest every possible yes, after having signed the registers at the municipality and at the sacristy, after having exchanged their rings, after having been on their knees elbow to elbow under the canopy of white moire in the smoke of the censer, hand in hand, admired and envied by all, Marius in black she in white, preceded

by the usher in colonel's epaulettes, striking the pavement with his halberd, between two hedges of marvelling spectators, they arrived under the portal of the church where the folding-doors were both open, ready to get into the carriage again, and all was over, Cosette could not yet believe it. She looked at Marius, she looked at the throng, she looked at the sky; it seemed as if she were afraid of awaking. Her astonished and bewildered air rendered her unspeakably bewitching. To return, they got into the same carriage, Marius by Cosette's side; M. Gillenormand and Jean Valjean sat opposite. Aunt Gillenormand had drawn back one degree, and was in the second carriage. "My children," said the grandfather, "here you are Monsieur the Baron and Madame the Baroness, with thirty thousand francs a year." And Cosette, leaning close up to Marius, caressed his ear with this angelic whisper: "It is true, then: My name is Marius. I am Madame You."

These two beings were resplendent. They were at the irrevocable and undiscoverable hour, at the dazzling point of intersection of all youth and of all joy. They realized Jean Prouvaire's rhymes; together they could not count forty years. It was marriage sublimated; these two children were two lilies. They did not see each other, they contemplated each other. Cosette beheld Marius in a glory; Marius beheld Cosette upon an altar. And upon that altar and in that glory, the two apotheoses mingling, in the background, mysteriously, behind a cloud to Cosette, in flashing flame to Marius, there was the ideal, the real, the rendezvous of the kiss and the dream, the nuptial pillow.

Every torment which they had experienced, was returned by them in intoxication. It seemed to them that the griefs, the sleeplessness, the tears, the anguish, the dismay, the despair, become caresses and radiance, rendered still more enchanting the enchanting hour which was approaching; and that their sorrows were so many servants making the toilet of their joy. To have suffered, how good it is! Their grief made a halo about their happiness. The long agony of their love terminated in an ascension.

There was in these two souls the same enchantment, shaded with anticipation in Marius and with modesty in Cosette. They said to each other in a whisper: "We will go and see our little garden in the Rue Plumet again." The folds of Cosette's dress were over Marius.

Such a day is an ineffable mixture of dream and of certainty. You possess and you suppose. You still have some time before you for imagination. It is an unspeakable emotion on that day to be at noon and to think of midnight. The delight of these two hearts overflowed upon the throng and gave joy to the passers-by.

People stopped in the Rue Saint Antoine in front of Saint Paul's to see, through the carriage window, the orange flowers trembling upon Cosette's head.

Then they returned to the Rue des Filles du Calvaire, to their home. Marius, side by side with Cosette, ascended, triumphant and radiant, that staircase up which he had been carried dying. The poor gathered before the door, and sharing their purses, they blessed them. There were flowers everywhere. The house was not less perfumed than the church; after incense, roses. They thought they heard voices singing in the infinite; they had God in their hearts; destiny appeared to them

like a ceiling of stars; they saw above their heads a gleam of sunrise. Suddenly the clock struck. Marius looked at Cosette's bewitching bare arm and the rosy things which he dimly perceived through the lace of her corsage, and Cosette, seeing Marius look, began to blush even to the tips of her ears.

A good number of the old friends of the Gillenormand family, had been invited; they pressed eagerly about Cosette. They vied with each other in calling her Madame the Baroness.

The officer, Théodule Gillenormand, now a captain, had come from Chartres where he was now in garrison, to attend the wedding of his cousin Pontmercy. Cosette did not recognise him.

He, for his part, accustomed to being thought handsome by the women, remembered Cosette no more than any other.

"I was right in not believing that lancer's story!" said Grandfather Gillenormand to himself.

Cosette had never been more tender towards Jean Valjean. She was in unison with Grandfather Gillenormand; while he embodied joy in aphorisms and maxims, she exhaled love and kindness like a perfume. Happiness wishes everybody happy.

She went back, in speaking to Jean Valjean, to the tones of voice of the time when she was a little girl. She caressed him with smiles.

A banquet had been prepared in the dining-room.

An illumination à giorno is the necessary attendant of a great joy. Dusk and obscurity are not accepted by the happy. They do not consent to be dark. Night, yes; darkness, no. If there is no sun, one must be made.

The dining-room was a furnace of cheerful things. In the centre, above the white and glittering table, a Venetian lustre with flat drops, with all sorts of colored birds, blue, violet, red, green, perched in the midst of the candles; about the lustre girandoles, upon the wall reflectors with triple and quintuple branches; glasses, crystals, glass-ware, vessels, porcelains, Faënza ware, pottery, gold and silver ware, all sparkled and rejoiced. The spaces between the candelabra were filled with bouquets, so that, wherever there was not a light, there was a flower.

In the ante-chamber three violins and a flute played some of Haydn's quartettes in softened strains.

Jean Valjean sat in a chair in the parlor, behind the door, which shut back upon him in such a way as almost to hide him. A few moments before they took their seats at the table, Cosette came, as if from a sudden impulse, and made him a low courtesy, spreading out her bridal dress with both hands, and, with a tenderly frolicsome look, she asked him:

"Father, are you pleased?"

"Yes," said Jean Valjean, "I am pleased."

"Well, then laugh."

Jean Valjean began to laugh.

A few moments afterwards, Basque announced dinner.

The guests, preceded by M. Gillenormand giving his arm to Cosette, entered the dining-room, and took their places, according to the appointed order, about the table.

Two large arm-chairs were placed on the right and on the left of the

bride, the first for M. Gillenormand, the second for Jean Valjean. M. Gillenormand took his seat. The other arm chair remained empty.

All eyes sought "Monsieur Fauchelevant."

He was not there.

M. Gillenormand called Basque.

"Do you know where Monsieur Fauchelevant is?"

"Monsieur," answered Basque. "Exactly. Monsieur Fauchelevant told me to say to Monsieur that he was suffering a little from his sore hand, and could not dine with Monsieur the Baron and Madame the Baroness. That he begged they would excuse him, that he would come to-morrow morning. He has just gone away."

This empty arm-chair chilled for a moment the effusion of the nuptial repast. But, M. Fauchelevant absent, M. Gillenormand was there, and the grand-father was brilliant enough for two. He declared that M. Fauchelevant did well to go to bed early, if he was suffering, but that it was only a "scratch." This declaration was enough. Besides, what is one dark corner in such a deluge of joy? Cosette and Marius were in one of those selfish and blessed moments when we have no faculty save for the perception of happiness. And then, M. Gillenormand had an idea. "By Jove, this arm-chair is empty. Come here, Marius. Your aunt, although she has a right to you, will allow it. This arm-chair is for you. It is legal, and it is proper. 'Fortunatus beside Fortunata.'" Applause from the whole table. Marius took Jean Valjean's place at Cosette's side; and things arranged themselves in such a way that Cosette, at first saddened by Jean Valjean's absence, was finally satisfied with it. From the moment that Marius was the substitute, Cosette would not have regretted God. She put her soft little foot encased in white satin upon Marius's foot.

The arm-chair occupied, M. Fauchelevant was effaced; and nothing was missed. And, five minutes later, the whole table was laughing from one end to the other with all the spirit of forgetfulness.

At the dessert, M. Gillenormand standing, a glass of champagne in his hand, filled half full so that the trembling of his ninety-two years should not spill it, gave the health of the married pair.

"You shall not escape two sermons," exclaimed he. "This morning you had the curé's, to-night you shall have the grand-father's. Listen to me; I am going to give you a piece of advice: Adore one another. I don't make a heap of flourishes. I go to the end, be happy. The only sages in creation are the turtle-doves. The philosophers say: Moderate your joys. I say: Give them the rein. Be enamored like devils. Be rabid. The philosophers dote. I would like to cram their philosophy back into their throats. Can there be too many perfumes, too many open rosebuds, too many nightingales singing, too many green leaves, too much aurora in life? can you love each other too much? can you please each other too much? Take care, Estelle, you are too pretty! Take care, Némorin, you are too handsome! the rare absurdity! Can you enchant each other too much, pet each other too much, charm each other too much? can you be too much alive? can you be too happy? Moderate your joys. Ah, pshaw! Down with the philosophers! Wisdom is jubilation. Jubilate, jubilate. Are we happy because we are good? or are we good because we are happy? Is the Sancy called

the Sancy because it belonged to Harlay de Sancy, or because it weighs *cent-six* [a hundred and six] carats? I know nothing about it; life is full of such problems; the important thing is to have the Sancy, and happiness. Be happy without quibbling. Obey the sun blindly. What is the sun? It is love. Who says love, says woman. Ah, ha! There is an omnipotence; it is woman. Ask this demagogue of a Marius if he be not a slave of this little tyrant of a Cosette, and with his full consent, the coward! Woman! There is no Robespierre who holds out; woman reigns. I am no longer a royalist except for that royalty. What is Adam? He is the realm of Eve. No '89 for Eve. There was the royal sceptre surmounted by a fleur de lys; there was the imperial sceptre surmounted by a globe; there was the sceptre of Charlemagne, which was of iron; there was the sceptre of Louis XIV., which was of gold, the Revolution twisted them between its thumb and finger like half-penny wisps of straw; they are finished, they are broken, they are on the ground, there is no longer a sceptre; but get me up some revolutions now against this little embroidered handkerchief which smells of patchouly! I would like to see you at it. Try. Why is it immovable? Because it is a rag. Ah! you are the nineteenth century! Well, what then? We were the eighteenth! and we were as stupid as you. Don't imagine that you have changed any great thing in the universe because your stoop-gallant is called the cholera morbus, and because your boree is called the cachueha. At heart you must always love women. I defy you to get away from that. These devilesses are our angels. Yes, love, woman, the kiss, that is the circle which I defy you to get out of; and, as for myself, I would like very well to get back into it. Which of you has seen rising into the infinite, calming all beneath her, gazing upon the waves like a woman, the star Venus, the great coquette of the abyss, the Celimene of the ocean? The ocean is a rude Alceste. Well, he scolds in vain; Venus appears, he is obliged to smile. That brute beast submits. We are all so. Wrath, tempest, thunderbolts, foam to the sky. A woman enters on the scene, a star rises; flat on your face! Marius was fighting six months ago; he is marrying to-day. Well done. Yes, Marius, yes, Cosette, you are right. Live boldly for one another, my-love one another, make us die with rage that we cannot do as much, idolatrize each other. Take in your two beaks all the little straws of felicity on earth, and build yourselves a nest for life. By Jove, to love, to be loved, the admirable miracle when one is young! Don't imagine that you have invented it. I, too, I have had my dream, my vision, my sighs; I, too, have had a moonlight soul. Love is a child six thousand years old. Love has a right to a long white beard. Methuselah is a *gamin* beside Cupid. For sixty centuries, man and woman have got out of the scrape by loving. The devil, who is malicious, took to hating man; man, who is more malicious, took to loving woman. In this way he has done himself more good than the devil has done him harm. This trick was discovered at the time of the earthly paradise. My friends, the invention is old, but it is quite new. Profit by it. Be Daphnis and Chloe, while you are waiting to be Philemon and Baucis. So act that, when you are with each other, there shall be nothing wanting, and that Cosette may be the sun to Marius, and that Marius may be the universe to Cosette. Cosette, let your fine wea-

ther be the smile of your husband; Marius, let your rain be the tears of your wife. And may it never rain in your household. You have filched the good number in the lottery, a love-match; you have the highest prize, take good care of it, put it under lock and key, don't squander it, worship each other, and snap your fingers at the rest. Believe what I tell you. It is good sense. Good sense cannot lie. Be a religion to each other. Every one has his own way of worshipping God. Zounds! the best way to worship God is to love your wife. I love you! that is my catechism. Whoever loves is orthodox. Henry IV's oath puts sanctity between gluttony and drunkenness. *Ventre-saint-gris!* I am not of the religion of that oath. Woman is forgotten in it. That astonishes me on the part of Henry IV.'s oath. My friends, long live woman! I am old, they say; it is astonishing how I feel myself growing young again. I would like to go and listen to the bagpipes in the woods. These children who are so fortunate as to be beautiful and happy, that fuddles me. I would get married myself if anybody wished. It is impossible to imagine that God has made us for anything but this: to idolize, to coo, to plume; to be pigeons, to be cocks, to bill with our loves from morning to night, to take pride in our little wives, to be vain, to be triumphant, to put on airs; that is the aim of life. That is, without offence to you, what we thought, we old fellows, in our times when we were the young folks. Ah! odswinkers! what charming women there were in those days, and pretty faces, and lasses! There's where I made my ravages. Then love each other. If people did not love one another, I really don't see what use there would be in having any spring; and, for my part, I should pray the good God to pack up all the pretty things which he shows to us, and take them away from us, and to put the flowers, the birds, and the pretty girls, back into his box. My children, receive the benediction of the old goodman."

The evening was lively, gay, delightful. The sovereign good-humor of the grand-father gave the key-note to the whole festival, and everybody regulated himself by this almost centenarian cordiality. They danced a little, they laughed much; it was a good child-like wedding. They might have invited the goodman Formerly. Indeed, he was there in the person of Grand-father Gillenormand.

There was tumult, then silence.

The bride and groom disappeared.

A little after midnight the Gillenormand house became a temple.

Here we stop. Upon the threshold of wedding-nights stands an angel smiling, his finger on his lip.

The soul enters into contemplation before this sanctuary; in which is held the celebration of love.

There must be gleams of light above those houses. The joy which they contain, must escape in light through the stones of the walls, and shine dimly into the darkness. It is impossible that this sacred festival of destiny should not send a celestial radiation to the infinite. Love is the sublime crucible in which is consummated the fusion of man and woman; the one being, the triple being, the final being, the human trinity springs from it. This birth of two souls into one must be an emotion for space. The lover is priest; the rapt maiden is affrighted. Something of this joy goes to God. Where there is really marriage,

that is where there is love, the ideal is mingled with it. A nuptial bed makes a halo in the darkness. Were it given to the eye of flesh to perceive the fearful and enchanting sights of the superior life, it is probable that we should see the forms of night, the winged strangers, the blue travellers of the invisible, bending, a throng of shadowy heads, over the luminous house, pleased, blessing, showing to one another the sweetly startled maiden bride, and wearing the reflection of the human felicity upon their divine countenances. If, at that supreme hour, the wedded pair, bewildered with pleasure, and believing themselves alone, were to listen, they would hear in their chamber a rustling of confused wings. Perfect happiness implies the solidarity of the angels. That little obscure alcove has for its ceiling the whole heavens. When two mouths, made sacred by love, draw near each other to create, it is impossible that above that ineffable kiss there should not be a thrill in the immense mystery of the stars.

These are the true felicities. No joy beyond these joys. Love is the only ecstasy, everything else weeps.

To love or to have loved, that is enough. Ask nothing further. There is no other pearl to be found in the dark folds of life. To love is a consummation.

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### III.

#### THE INSEPARABLE.

What had become of Jean Valjean?

Immediately after having laughed, upon Cosette's playful injunction, nobody observing him, Jean Valjean had left his seat, got up, and, unperceived, had reached the ante-chamber. It was that same room which eight months before he had entered, black with mire, blood, and powder, bringing the grand-son home to the grand-father. The old wood-work was garlanded with leaves and flowers; the musicians were seated on the couch on which they had placed Marius. Basque, in a black coat, short breeches, white stockings, and white gloves, was arranging crowns of roses about each of the dishes which was to be served up. Jean Valjean had shown him his arm in a sling, charged him to explain his absence, and gone away.

The windows of the dining-room looked upon the street. Jean Valjean stood for some minutes motionless in the obscurity under those radiant windows. He listened. The confused sounds of the banquet reached him. He heard the loud and authoritative words of the grand-father, the violins, the clatter of the plates and glasses, the bursts of laughter, and through all that gay uproar he distinguished Cosette's sweet joyous voice.

He left the Rue des Filles du Calvaire and returned to the Rue de l'Homme Armé.

To return, he went by the Rue Saint Louis, the Rue Culture Sainte Catherine, and the Blancs Manteaux; it was a little longer, but it was the way by which, for three months, to avoid the obstructions and the mud of the Rue Vieille du Temple, he had been accustomed to come

every day, from the Rue de l'Homme Armé to the Rue des Filles du Calvaire, with Cosette.

This way over which Cosette had passed excluded for him every other road.

Jean Valjean returned home. He lighted his candle and went up stairs. The apartment was empty. Toussaint herself was no longer there. Jean Valjean's step made more noise than usual in the rooms. All the closets were open. He went into Cosette's room. There were no sheets on the bed. The pillow, without a pillow-case and without laces, was laid upon the coverlets folded at the foot of the mattress of which the ticking was to be seen and on which nobody should sleep henceforth. All the little feminine objects to which Cosette elung, had been carried away; there remained only the heavy furniture and the four walls. Toussaint's bed was also stripped. A single bed was made and seemed waiting for somebody, that was Jean Valjean's.

Jean Valjean looked at the walls, shut some closet doors, went and came from one room to the other.

Then he found himself again in his own room, and he put his candle on a table.

He had released his arm from the sling, and he helped himself with his right hand as if he did not suffer from it.

He approached his bed, and his eyes fell, was it by chance? was it with intention? upon the *inseparable*, of which Cosette had been jealous, upon the little trunk which never left him. On the 4th of June, on arriving in the Rue de l'Homme Armé, he had placed it upon a candle-stand at the head of his bed. He went to this stand with a sort of vivacity, took a key from his pocket, and opened the valise.

He took out slowly the garments in which, ten years before, Cosette, had left Montfermeil; first the little dress, then the black scarf, then the great heavy child's shoes which Cosette could have almost put on still, so small a foot she had, then the bodice of very thick fustian, then the knit-skirt, then the apron with pockets, then the woollen stockings. Those stockings, on which the shape of a little leg was still gracefully marked, were hardly longer than Jean Valjean's hand. These were all black. He had carried these garments for her to Montfermeil. As he took them out of the valise, he laid them on the bed. He was thinking. He remembered. It was in winter, a very cold December, she shivered half-naked in rags, her poor little feet all red in her wooden shoes. He, Jean Valjean, he had taken her away from those rags to clothe her in this mourning garb. The mother must have been pleased in her tomb to see her daughter wear mourning for her, and especially to see that she was clad, and that she was warm. He thought of that forest of Montfermeil; they had crossed it together, Cosette and he; he thought of the weather, of the trees without leaves, of the forest without birds, of the sky without sun; it is all the same, it was charming. He arranged the little things upon the bed, the scarf next the skirt, the stockings beside the shoes, the bodice beside the dress, and he looked at them one after another. She was no higher than that, she had her great doll in her arms, she had put her louis d'or in the pocket of this apron, she laughed, they walked holding each other by the hand, she had nobody but him in the world.



Then his venerable white head fell upon the bed, his old stoical heart broke, his face was swallowed up, so to speak, in Cosette's garments, and anybody who had passed along the staircase at that moment, would have heard fearful sobs.

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#### IV

##### IMMORTALE JECUR.

The formidable old struggle, several phases of which we have already seen, re-commenced.

Jacob wrestled with the angel but one night. Alas! how many times have we seen Jean Valjean elenched, body to body, in the darkness with his conscience, and wrestling desperately against it.

Unparalleled struggle! At certain moments, the foot slips; at others, the ground gives way. How many times had that conscience, furious for the right, grasped and overwhelmed him! How many times had truth, inexorable, planted her knee upon his breast! How many times, thrown to the ground by the light, had he cried to it for mercy! How many times had that implacable light, kindled in him and over him by the Bishop, irresistibly dazzled him when he desired to be blinded! How many times had he risen up in the combat, bound to the rock, supported by sophism, dragged in the dust, sometimes bearing down his conscience beneath him, sometimes borne down by it! How many times, after an equivocation, after a treacherous and specious reasoning of selfishness, had he heard his outraged conscience cry in his ear: "A trip! wretch!" How many times had his refractory thought writhed convulsively under the evidence of duty. Resistance to God. Agonizing sweats. How many secret wounds, which he alone felt bleed! How many chafings of his miserable existence! How many times had he risen up bleeding, bruised, lacerated, illuminated, despair in his heart, serenity in his soul! and, conquered, felt himself conqueror. And, after having racked, torn, and broken him, his conscience, standing above him, formidable, luminous, tranquil, said to him: "Now, go in peace!"

But, on coming out of so gloomy a struggle, what dreary peace, alas!

That night, however, Jean Valjean felt that he was giving his last battle.

A poignant question presented itself.

Predestinations are not all straight; they do not develop themselves in a rectilinear avenue before the predestinated; they are blind alleys, cœcums, obscure windings, embarrassing cross-roads offering several paths. Jean Valjean was halting at this moment at the most perilous of these cross-roads.

He had reached the last crossing of good and evil. He had that dark intersection before his eyes. This time again, as it had already happened to him in other sorrowful crises, two roads opened before him; the one tempting, the other terrible. Which should he take?

The one which terrified him was advised by the mysterious indicating finger which we all perceive when we fix our eyes upon the shadow.

Jean Valjean had, once again, the choice between the terrible haven and the smiling ambush.

It is true, then, the soul may be cured, but not the lot. Fearful thing! an incurable destiny! The question which presented itself, was this:

In what manner should Jean Valjean comport himself in regard to the happiness of Cosette and Marius? This happiness, it was he who had willed it, it was he who had made it; he had thrust it into his own heart, and at this hour, looking upon it, he might have the same satisfaction that an armorer would have, who should recognise his own mark upon a blade, on withdrawing it all reeking from his breast.

Cosette had Marius, Marius possessed Cosette. They had everything, even riches. And it was his work.

But this happiness, now that it existed, now that it was here, what was he to do with it, he, Jean Valjean? Should he impose himself upon this happiness? Should he treat it as belonging to him? Unquestionably, Cosette was another's; but should he, Jean Valjean, retain all of Cosette that he could retain? Should he remain the kind of father, scarcely seen, but respected, which he had been hitherto? Should he introduce himself quietly into Cosette's house? Should he bring, without saying a word, his past to this future? Should he present himself there as having a right, and should he come and take his seat, veiled, at that luminous hearth? Should he take, smiling upon them, the hands of those innocent beings into his two tragical hands? Should he place upon the peaceful andirons of the Gillenormand parlor, his feet which dragged after them the infamous shadow of the law? Should he enter upon a participation of chances with Cosette and Marius? Should he thicken the obscurity upon his head and the cloud upon theirs? Should he put in his catastrophe as a companion for their two felicities? Should he continue to keep silence? In a word, should he be, by the side of these two happy beings, the ominous mute of destiny?

We must be accustomed to fatality and its encounter, to dare to raise our eyes when certain questions appear to us in their horrible nakedness: Good or evil are behind this severe interrogation point. "What are you going to do?" demands the sphynx.

This familiarity with trial, Jean Valjean had. He looked fixedly upon the sphynx.

He examined the pitiless problem under all its phases. Cosette, that charming existence, was the raft of this shipwreck. What was he to do? Cling on, or let go his hold? If he clung to it, he escaped disaster, he rose again into the sunshine, he let the bitter water drip from his garments and his hair, he was saved, he lived. If he loosed his hold? Then, the abyss.

Thus bitterly he held counsel with his thoughts, or, to speak more truthfully, he struggled; he rushed, furious, within himself, sometimes against his will, sometimes against his conviction.

It was a good thing for Jean Valjean that he had been able to weep. It gave him light, perhaps. For all that, the beginning was wild. A tempest, more furious than that which had formerly driven him towards Arras, broke loose within him. The past came back to him face to face with the present; he compared and he sobbed. The sluice of tears

once opened, the despairing man writhed. He felt that he was stopped. Alas! in this unrelenting pugilism between our selfishness and our duty, when we thus recoil step by step before our immutable ideal; bewildered, enraged, exasperated at yielding, disputing the ground, hoping for possible flight, seeking some outlet, how abrupt and ominous is the resistance of the wall behind us!

To feel the sacred shadow which bars the way.

The inexorable invisible, what an obsession!

We are never done with conscience. Choose your course by it, Brutus; choose your course by it, Cato. It is bottomless, being God. We cast into this pit the labor of our whole life, we cast in our fortune, we cast in our riches, we cast in our success, we cast in our liberty or our country, we cast in our well-being, we cast in our repose, we cast in our happiness. More! more! more! Empty the vase! turn out the urn! We must at last cast in our heart.

There is somewhere in the mist of the old bells, a vessel like that.

Is it not pardonable to refuse at last? Can the inexhaustible have a claim? Are not endless chains above human strength? Who then would blame Sisyphus and Jean Valjean for saying: "It is enough!"

The obedience of matter is limited by friction; is there no limit to the obedience of the soul? If perpetual motion is impossible, is perpetual devotion demandable?

The first step is nothing; it is the last which is difficult. What was the Champmathieu affair compared with Cosette's marriage and all that it involved? What is this: to return to the galleys, compared with this: to enter into nothingness?

O, first step of descent, how gloomy thou art! O, second step, how black thou art!

How should he not turn away his head this time?

Martyrdom is a sublimation, a corrosive sublimation. It is a torture of consecration. You consent to it the first hour; you sit upon the throne of red-hot iron, you put upon your brow the crown of red-hot iron, you receive the globe of red-hot iron, you take the sceptre of red-hot iron, but you have yet to put on the mantle of flame, and is there no moment when the wretched flesh revolts, and when you abdicate the torture?

At last Jean Valjean entered the calmness of despair.

He weighed, he thought, he considered the alternatives of the mysterious balance of light and shade.

To impose his galleys upon these two dazzling children, or to consume by himself his irremediable engulfment. On the one side the sacrifice of Cosette, on the other of himself.

At what solution did he stop?

What determination did he take? What was, within himself, his final answer to the incorruptible demand of fatality? What door did he decide to open? Which side of his life did he resolve to close and to condemn? Between all these unfathomable precipices which surrounded him, what was his choice? What extremity did he accept? To which of these gulfs did he bow his head?

His giddy reverie lasted all night.

He remained there until dawn, in the same attitude, doubled over on

the bed, prostrated under the enormity of fate, crushed perhaps, alas! his fists clenched, his arms extended at a right angle, like one taken from the cross and thrown down with his face to the ground. He remained twelve hours, the twelve hours of a long winter night, chilled, without lifting his head, and without uttering a word. He was as motionless as a corpse, while his thought writhed upon the ground and flew away, now like the hydra, now like the eagle. To see him thus without motion, one would have said he was dead; suddenly he thrilled convulsively, and his mouth, fixed upon Cosette's garments, kissed them; then one saw that he was alive.

What one? since Jean Valjean was alone, and there was nobody there?

The One who is in the darkness.

## Book Seventh.

### THE LAST DROP IN THE CHALICE.

#### I.

##### THE SEVENTH CIRCLE AND THE EIGHTH HEAVEN.

The day after a wedding is solitary. The privacy of the happy is respected. And thus their slumber is a little belated. The tumult of visits and felicitations does not commence until later. On the morning of the 17th of February, it was a little after noon, when Basque, his napkin and duster under his arm, busy "doing his ante-chamber," heard a light rap at the door. There was no ring, which is considerate on such a day. Basque opened and saw M. Fauchelevant. He introduced him into the parlor, still cumbered and topsy-turvy, and which had the appearance of the battle-field of the evening's festivities.

"Faith, Monsieur," observed Basque, "we are waking up late."

"Has your master risen?" inquired Jean Valjean.

"How is Monsieur's arm?" answered Basque.

"Better. Has your master risen?" "Which? the old or the new one?" "Monsieur Pontmercy."

"Monsieur the Baron?" said Basque, drawing himself up.

One is baron to his domestics above all. Something of it is reflected upon them; they have what a philosopher would call the spattering of the title, and it flatters them. Marius, to speak of it in passing, a republican militant, and he had proved it, was now a baron in spite of himself. A slight revolution had taken place in the family in regard to this title. At present it was M. Gillenormand who clung to it and Marius who made light of it. But Colonel Pontmercy had written: *My son will bear my title*. Marius obeyed. And then Cosette, in whom

the woman was beginning to dawn, was in raptures at being a baroness. "Monsieur the Baron?" repeated Basque. "I will go and see. I will tell him that Monsieur Fauchelevant is here."

"No. Do not tell him that it is I. Tell him that somebody asks to speak with him in private, and do not give him any name."

"Ah!" said Basque. "I wish to give him a surprise."

"Ah!" resumed Basque, giving himself his second ah! as an explanation of the first.

And he went out. Jean Valjean remained alone.

The parlor, as we have just said, was all in disorder. It seemed that by lending the ear the vague rumor of the wedding might still have been heard. There were all sorts of flowers which had fallen from garlands and head dresses, upon the floor. The candles, burned to the socket, added stalactites of wax to the pendants of the lustres. Not a piece of furniture was in its place. In the corners, three or four arm-chairs drawn up and forming a circle, had the appearance of continuing a conversation. Altogether it was joyous. There is still a certain grace in a dead festival. It has been happy. Upon those chairs in disarray, among those flowers which are withering, under those extinguished lights, there have been thoughts of joy. The sun succeeded to the chandelier, and entered cheerfully into the parlor.

A few minutes elapsed. Jean Valjean was motionless in the spot where Basque had left him. He was very pale. His eyes were hollow, and so sunken in their sockets from want of sleep that they could hardly be seen. His black coat had the weary folds of a garment which has passed the night. The elbows were whitened with that down which is left upon cloth by the chafing of linen. Jean Valjean was looking at the window marked out by the sun upon the floor at his feet.

There was a noise at the door, he raised his eyes.

Marius entered, his head erect, his mouth smiling, an indescribable light upon his face, his forehead radiant, his eye triumphant. He also had not slept.

"It is you, father!" exclaimed he on perceiving Jean Valjean; "that idiot of a Basque with his mysterious air! But you come too early. It is only half an hour after noon yet. Cosette is asleep."

That word, Father, said to M. Fauchelevant by Marius, signified: Supreme felicity. There had always been, as we know, barrier, coldness, and constraint between them; ice to break or to melt. Marius had reached that degree of intoxication where the barrier was falling, the ice was dissolving, and M. Fauchelevant was to him, as to Cosette, a father.

He continued; words overflowed from him, which is characteristic of these divine paroxysms of joy:

"How glad I am to see you! If you knew how we missed you yesterday! Good morning, father. How is your hand? Better, is it not?" And, satisfied with the good answer which he made to himself, he went on:

"We have both of us talked much about you. Cosette loves you so much! You will not forget that your room is here. We will have no more of the Rue de l'Homme Armé. We will have no more of it at all. How could you go to live in a street like that, which is sickly,

which is scowling, which is ugly, which has a barrier at one end, where you are cold, and where you cannot get in? you will come and instal yourself here. And that to-day. Or you will have a bone to pick with Cosette. She intends to lead us all by the nose, I warn you. You have seen your room, it is close by ours, it looks upon the gardens; the lock has been fixed, the bell is made, it is all ready, you have nothing to do but to come. Cosette has put a great old easy chair of Utrecht velvet beside your bed, to which she said: stretch out your arms for him. Every spring, in the clump of acacias which is in front of your windows, there comes a nightingale, you will have her in two months. You will have her nest at your left and ours at your right. By night she will sing, and by day Cosette will talk. Your room is full in the south. Cosette will arrange your books there for you, your voyage of Captain Cook, and the other, Vancouver's, all your things. There is, I believe, a little valise which you treasure, I have selected a place of honor for it. You have conquered my grandfather, you suit him. We will live together. Do you know whist? you will overjoy my grandfather, if you know whist. You will take Cosette to walk on my court days, you will give her your arm, you know, as at the Luxembourg, formerly. We have absolutely decided to be very happy. And you are part of our happiness, do you understand, father? Come now, you breakfast with us to-day!"

"Monsieur," said Jean Valjean, "I have one thing to tell you. I am an old convict."

The limit of perceptible acute sounds may be passed quite as easily for the mind as for the ear. Those words: *I am an old convict*, coming from M. Fauchelevent's mouth and entering Marius's ear, went beyond the possible. Marius did not hear. It seemed to him that something had just been said to him; but he knew not what. He stood aghast.

He then perceived that the man who was talking to him was terrible. Excited as he was, he had not until this moment noticed that frightful pallor.

Jean Valjean untied the black cravat which sustained his right arm, took off the cloth wound about his hand, laid his thumb bare, and showed it to Marius.

"There is nothing the matter with my hand," said he.

Marius looked at the thumb.

"There has never been anything the matter with it," continued Jean Valjean.

There was, in fact, no trace of a wound.

Jean Valjean pursued:

"It was best that I should be absent from your marriage. I absented myself as much as I could. I feigned this wound so as not to commit a forgery, not to introduce a nullity into the marriage acts, to be excused from signing."

Marius stammered out: "What does this mean?"

"It means," answered Jean Valjean, "that I have been in the galleys."

"You drive me mad!" exclaimed Marius in dismay.

"Monsieur Pontmercy," said Jean Valjean, "I was nineteen years

in the galleys. For robbery. Then I was sentenced for life. For robbery. For a second offence. At this hour I am in breach of ban." It was useless for Marius to recoil before the reality, to refuse the fact, to resist the evidence; he was compelled to yield. He began to comprehend, and as always happens in such a case, he comprehended beyond the truth. He felt the shiver of a horrible interior flash; an idea which made him shudder, crossed his mind. He caught a glimpse in the future of a hideous destiny for himself.

"Tell all, tell all!" cried he. "You are Cosette's father!"

And he took two steps backward with an expression of unspeakable horror.

Jean Valjean raised his head with such a majesty of attitude that he seemed to rise to the ceiling.

"It is necessary that you believe me in this, Monsieur; although the oath of such as I be not received."

Here he made a pause; then, with a sort of sovereign and sepulchral authority, he added, articulating slowly and emphasizing his syllables: "— You will believe me. I, the father of Cosette! before God, no. Monsieur Baron Pontmercy, I am a peasant of Faverolles. I earned my living by pruning trees. My name is not Fauchelevent, my name is Jean Valjean. I am nothing to Cosette. Compose yourself."

Marius faltered: "Who proves it to me? ——" "I. Since I say so."

Marius looked at this man. He was mournful, yet self-possessed. No lie could come out of such a calmness. That which is frozen is sincere. We feel the truth in that sepulchral coldness.

"I believe you," said Marius.

Jean Valjean inclined his head as if making an oath, and continued: "What am I to Cosette? a passer. Ten years ago I did not know that she existed. I love her, it is true. A child whom one has seen when little, being himself already old, he loves. When a man is old, he feels like a grandfather towards all little children. You can, it seems to me, suppose that I have something which resembles a heart. She was an orphan. Without father or mother. She had need of me. That is why I began to love her. Children are so weak, that anybody, even a man like me, may be their protector. I performed that duty with regard to Cosette. I do not think that one could truly call so little a thing a good deed; but if it is a good deed, well, set it down that I have done it. Record that mitigating circumstance. To-day Cosette leaves my life; our two roads separate. Henceforth I can do nothing more for her. She is Madame Pontmercy. Her protector is changed. And Cosette gains by the change. All is well. As for the six hundred thousand francs, you have not spoken of them to me, but I anticipate your thought; that is a trust. How did this trust come into my hands? What matters it? I make over the trust. Nothing more can be asked of me. I complete the restitution by telling my real name. This again concerns me. I desire, myself, that you should know who I am."

And Jean Valjean looked Marius in the face.

All that Marius felt was tumultuous and incoherent. Certain blasts of destiny make such waves in our soul.

We have all had such moments of trouble, in which everything within us is dispersed; we say the first things that come to mind, which are

not always precisely those that we should say. There are sudden revelations which we cannot bear, and which intoxicate like a noxious wine. Marius was so stupefied at the new condition of affairs which opened before him, that he spoke to this man almost as though he were angry with him for his avowal.

"But after all," exclaimed he, "why do you tell me all this? What compels you to do so? You could have kept the secret to yourself. You are neither denounced, nor pursued, nor hunted. You have some reason for making, from mere wantonness, such a revelation. Finish it. There is something else. In connexion with what do you make this avowal? From what motive?"

"From what motive?" answered Jean Valjean, in a voice so low and so hollow that one would have said it was to himself he was speaking rather than to Marius. "From what motive, indeed, does this convict come and say: I am a convict? Well, yes! the motive is strange. It is from honor. Yes, my misfortune is a cord which I have here in my heart, and which holds me fast. When one is old these cords are strong. The whole life wastes away about them; they hold fast. If I had been able to tear out this cord, to break it, to untie the knot, or to cut it, to go far away, I had been saved, I had only to depart; there are diligences in the Rue du Bouloy; you are happy, I go away. I have tried to break this cord, I have pulled upon it, it held firmly, it did not snap, I was tearing my heart out with it. Then I said: I cannot live away from here. I must stay. Well, yes; but you are right, I am a fool, why not just simply stay? You offer me a room in the house, Madame Pontmercy loves me well, she says to that arm-chair: Stretch out your arms for him, your grandfather asks nothing better than to have me, I suit him, we shall all live together, eat in common, I will give my arm to Cosette—to Madame Pontmercy, pardon me, it is from habit—we will have but one roof, but one table, but one fire, the same chimney corner in winter, the same promenade in summer, that is joy, that is happiness, that, it is everything. We will live as one family, one family!"

At this word Jean Valjean grew wild. He folded his arms, gazed at the floor at his feet as if he wished to hollow out an abyss in it, and his voice suddenly became piercing.

"One family! no. I am of no family. I am not of yours. I am not of the family of men. In houses where people are at home I am an incumbrance. There are families, but they are not for me. I am the unfortunate; I am outside. Had I a father and a mother? I almost doubt it. The day that I married that child it was all over, I saw that she was happy, and that she was with the man whom she loved, and that there was a good old man here, a household of two angels, all joys in this house, and that it was well, I said to myself: Enter thou not. I could have lied, it is true, have deceived you all, have remained Monsieur Fauchelevant. As long as it was for her, I could lie; but now it would be for myself, I must not do it. It was enough to remain silent, it is true, and everything would continue. You ask me what forces me to speak? a strange thing; my conscience. To remain silent was, however, very easy. I have passed the night in trying to persuade myself to do so; you are confessing me; and what I am come to tell you is so strange that you have a right to do so; well, yes, I have passed the



night in giving myself reasons, I have given myself very good reasons, I have done what I could, it was of no use. But there are two things in which I did not succeed; neither in breaking the cord which holds me by the heart fixed, riveted, and sealed here, nor in silencing some one who speaks low to me when I am alone. That is why I have come to confess all to you this morning. All, or almost all. It is useless to tell what concerns only myself; I keep it for myself. The essential you know. So I have taken my mystery, and brought it to you. And I have ripped open my secret under your eyes. It was not an easy resolution to form. All night I have struggled with myself. Ah! you think I have not said to myself that this is not the Champmathieu affair, that in concealing my name I do no harm to anybody, that the name of Fauchelevent was given to me by Fauchelevent himself in gratitude for a service rendered, and I could very well keep it, and that I should be happy in this room which you offer me, that I should interfere with nothing, that I should be in my little corner, and that, while you would have Cosette, I should have the idea of being in the same house with her. Each one would have had his due share of happiness. To continue to be Monsieur Fauchelevent, smoothed the way for everything. Yes, except for my soul. There was joy everywhere about me, the depths of my soul were still black. It is not enough to be happy, we must be satisfied with ourselves. Thus I should have retained Monsieur Fauchelevent; thus I should have concealed my real face; thus, in presence of your cheerfulness, I should have borne an enigma; thus, in the midst of your broad day, I should have been darkness; thus, without openly crying beware, I should have introduced the galleys at your hearth, I should have sat down at your table with the thought that, if you knew who I was, you would drive me away, I should have let myself be served by domestics who, if they had known, would have said: How horrible! I should have touched you with my elbow which you have a right to shrink from, I should have filched the grasp of your hand! There would have been in your house a division of respect between venerable white hairs and dishonored white hairs; at your most intimate hours, when all hearts would have thought themselves open to each other to the bottom, when we should have been all four together, your grandfather, you two and myself; there would have been a stranger there! I should have been side by side with you in your existence, having but one care, never to displace the covering of my terrible pit. Thus I, a dead man, should have imposed myself upon you, who are alive. Here I should have condemned myself forever. You, Cosette, and I, we should have been three heads in the green cap! Do you not shudder? I am only the most depressed of men, I should have been the most monstrous. And this crime I should have committed every day! And this lie I should have acted every day! And this face of night I should have worn every day! And of my disgrace, I should have given to you your part every day! every day! to you, my loved ones, you, my children, you, my innocents! To be quiet is nothing? to keep silence is simple? No, it is not simple. There is a silence which lies. And my lie, and my fraud, and my unworthiness, and my cowardice, and my treachery, and my crime, I should have drunk drop by drop, I should have spit it out, then drunk again, I should have finished

at midnight and recommenced at noon, and my good-morning would have lied, and my good-night would have lied, and I should have slept upon it, and I should have eaten it with my bread, and I should have looked Cosette in the face, and I should have answered the smile of the angel with the smile of the damned, and I should have been a detestable impostor! What for? to be happy. To be happy, I! Have I the right to be happy? I am outside of life, Monsieur."

Jean Valjean stopped. Marius listened. Such a chain of ideas and of pangs cannot be interrupted. Jean Valjean lowered his voice anew, but it was no longer a hollow voice, it was an ominous voice.

"You ask why I speak? I am neither informed against, nor pursued, nor hunted, say you. Yes! I am informed against! yes! I am pursued! yes! I am hunted! By whom? by myself. It is I myself who bar the way before myself, and I drag myself, and I urge myself, and I check myself, and I exert myself, and when one holds himself he is well held."

And seizing his own coat in his clenched hand and drawing it towards Marius:

"Look at this hand, now," continued he. "Don't you think that it holds this collar in such a way as not to let go? Well! conscience has quite another grasp! If we wish to be happy, Monsieur, we must never comprehend duty; for, as soon as we comprehend it, it is implacable. One would say that it punishes you for comprehending it; but no, it rewards you for it; for it puts you into a hell where you feel God at your side. Your heart is not so soon lacerated when you are at peace with yourself."

And with a bitter emphasis, he added:

"Monsieur Pontmercy, this is not common sense, but I am an honest man. It is by degrading myself in your eyes that I elevate myself in my own. This has already happened to me once, but it was less grievous then; it was nothing. Yes, an honest man. I should not be one if you had, by my fault, continued to esteem me; now that you despise me, I am one. I have this fatality upon me that, being forever unable to have any but stolen consideration, that consideration humiliates me and depresses me inwardly, and in order that I may respect myself, I must be despised. Then I hold myself erect. I am a galley slave who obeys his conscience. I know well that it is improbable. But what would you have me to do? it is so. I have assumed engagements towards myself; I keep them. There are accidents which bind us, there are chances which drag us into duties. You see, Monsieur Pontmercy, some things have happened to me in my life!"

Jean Valjean paused again, swallowing his saliva with effort, as if his words had a bitter after taste, and resumed:

"When one has such a horror over him, he has no right to make others share it without their knowledge, he has no right to communicate his pestilence to them, he has no right to make them slip down his precipice without warning of it, he has no right to let his red cap be drawn upon them, he has no right craftily to encumber the happiness of others with his own misery. To approach those who are well, and to touch them in the shadow with his invisible ulcer, that is horrible. Fauchelevent lent me his name in vain. I had no right to make use of it; he

could give it to me, I could not take it. A name- is a Me. You see, Monsieur, I have thought a little, I have read a little, although I am a peasant; and you see that I express myself tolerably. I form my own idea of things. I have given myself an education of my own. Well, yes, to perjoin a name, and to put yourself under it, is dishonest. The letters of the alphabet may be stolen as well as a purse or a watch. To be a false signature in flesh and blood, to be a living false key, to enter the houses of honest people by picking their locks, never to look again, always to squint, to be infamous within myself, no! no! no! no! It is better to suffer, to bleed, to weep, to tear the skin from the flesh with the nails, to pass the nights in writhing, in anguish, to gnaw away body and soul. That is why I come to tell you all this. In mere wantonness, as you say.

He breathed with difficulty, and forced out these final words: "To live, once I stole a loaf of bread; to-day, to live, I will not steal a name."

"To live!" interrupted Marius. "You have no need of that name to live!"

"Ah! I understand, answered Jean Valjean, raising and lowering his head several times in succession.

There was a pause. Both were silent, each sunk in an abyss of thought. Marius had seated himself beside a table, and was resting the corner of his mouth on one of his bent fingers. Jean Valjean was walking back and forth. He stopped before a glass and stood motionless. Then, as if answering some inward reasoning, he said, looking at that glass in which he did not see himself: "While at present, I am relieved!"

He resumed his walk and went to the other end of the parlor. Just as he began to turn, he perceived that Marius was noticing his walk. He said to him with an inexpressible accent: "I drag one leg a little. You understand why now."

Then he turned quite round towards Marius: "And now, Monsieur, picture this to yourself: I have said nothing, I have remained Monsieur Fauchelevent, I have taken my place in your house, I am one of you, I am in my room, I come to breakfast in the morning in slippers, at night we all three go to the theatre, I accompany Madame Pontmercy to the Tuileries and to the Place Royale, we are together, you suppose me your equal; some fine day I am there, you are there, we are chatting, we are laughing, suddenly you hear a voice shout this name: Jean Valjean! and you see that appalling band, the police, spring out of the shadow and abruptly tear off my mask!"

He ceased again; Marius had risen with a shudder. Jean Valjean resumed: "What say you?" Marius's silence answered. Jean Valjean continued: "You see very well that I am right, in not keeping quiet. Go on, be happy, be in heaven, be an angel of an angel, be in the sunshine, and be contented with it, and do not trouble yourself about the way which a poor condemned man takes to open his heart and do his duty; you have a wretched man before you, Monsieur."

Marius crossed the parlor slowly, and when he was near Jean Valjean, extended him his hand.

But Marius had to take that hand which did not offer itself; Jean

Valjean was passive, and it seemed to Marius that he was grasping a hand of marble:

"My grand-father has friends," said Marius, "I will procure your pardon."

"It is useless," answered Jean Valjean. "They think me dead, that is enough. The dead are not subjected to surveillance. They are supposed to moulder tranquilly. Death is the same thing as pardon."

And, disengaging his hand, which Marius held, he added with a sort of inexorable dignity: "Besides, I do my duty; that is the friend to which I have recourse; and I need pardon of but one, that is my conscience."

Just then, at the other end of the parlor, the door was softly opened a little way, and Cosette's head made its appearance. They saw only her sweet face; her hair was in charming disorder, her eyelids were still swollen with sleep. She made the movement of a bird passing its head out of its nest, looked first at her husband, then at Jean Valjean, and called to them with a laugh, you would have thought you saw a smile at the bottom of a rose: "I'll wager you're talking politics. How stupid that is, instead of being with me!"

Jean Valjean shuddered.

"Cosette," faltered Marius— And he stopped. One would have said that they were two culprits.

Cosette, radiant, continued to look at them both. The frolic of paradise was in her eyes.

"I catch you in the very act," said Cosette. "I just heard my father Fauchelevent say, through the door: "Conscience—Do his duty"—It is politics, that is. I will not have it. You ought not to talk politics the very next day. It is not right."

"You are mistaken, Cosette," answered Marius. "We were talking business. We are talking of the best investment for your six hundred thousand francs—"

"It is not all that," interrupted Cosette. "I am coming. Do you want me here?"

And, passing resolutely through the door, she came into the parlor. She was dressed in a full white morning gown, with a thousand folds and with wide sleeves which, starting from the neck, fell to her feet. There are in the golden skies of old Gothic pictures such charming robes for angels to wear.

She viewed herself from head to foot in a large glass, then exclaimed with an explosion of ineffable ecstasy: "Once there was a king and a queen. Oh! how happy I am!" So saying, she made a reverence to Marius and to Jean Valjean. "There," said she, "I am going to install myself by you in an arm-chair; we breakfast in half an hour, you shall say all you wish to; I know very well that men must talk; I shall be very good."

Marius took her arm, and said to her lovingly: "We are talking business."

"By the way," answered Cosette, "I have opened my window, a flock of *pierrots* [*sparrows or masks*] have just arrived in the garden. Birds, not masks. It is Ash Wednesday to-day; but not for the birds."

"I tell you that we are talking business; go, my darling Cosette, leave us a moment. We are talking figures. It will tire you."

"You have put on a charming cravat this morning, Marius. You are very coquettish, Monseigneur. It will not tire me."

"I assure you that it will tire you."

"No. Because it is you. I shall not understand you, but I will listen to you. When we hear voices that we love, we need not understand the words they say. To be here together is all that I want. I shall stay with you; pshaw!"

"You are my darling Cosette! Impossible."

"Impossible!"

"Yes."

"Very well," replied Cosette. "I would have told you the news. I would have told you that grand-father is still asleep, that your aunt is at mass, that the chimney in my father Fauchelevent's room smokes, that Nicolette has sent for the sweep, that Toussaint and Nicolette have had a quarrel already, that Nicolette makes fun of Toussaint's stuttering. Well, you shall know nothing. Ah! it is impossible! I too, in my turn, you shall see, Monsieur, I will say: it is impossible. Then who will be caught? I pray you, my darling Marius, let me stay here with you two."

"I swear to you that we must be alone."

"Well, am I anybody?"

Jean Valjean did not utter a word. Cosette turned towards him.

"In the first place, father, I want you to come and kiss me. What are you doing there, saying nothing, instead of taking my part? who gave me such a father as that? You see plainly that I am very unfortunate in my domestic affairs. My husband beats me. Come, kiss me this instant." Jean Valjean approached. Cosette turned towards Marius. "You, sir, I make faces at you." Then she offered her forehead to Jean Valjean.

Jean Valjean took a step towards her. Cosette drew back. "Father, you are pale. Does your arm hurt you?" "It is well," said Jean Valjean. "Have you slept badly?" "No." "Are you sad?" "No." "Kiss me. If you are well, if you sleep well, if you are happy, I will not scold you." And again she offered him her forehead.

Jean Valjean kissed that forehead, upon which there was a celestial reflection. "Smile." Jean Valjean obeyed. It was the smile of a spectre. "Now defend me against my husband."

"Cosette!—" said Marius.

"Get angry, father. Tell him that I must stay. You can surely talk before me. So you think me very silly. It is very astonishing then what you are saying! business, putting money in bank, that is a great affair. Men play the mysterious for nothing. I want to stay. I am very pretty this morning. Look at me, Marius." And with an adorable shrug of the shoulders and an inexpressibly exquisite pout, she looked at Marius. It was like a flash between these two beings. That somebody was there mattered little.

"I love you!" said Marius. "I adore you!" said Cosette. And they fell irresistibly into each other's arms. "Now," resumed Cosette, re-adjusting a fold of her gown with a little triumphant pout, "I shall stay." "What, no," answered Marius, in a tone of entreaty, "we have something to finish." "No still?"

Marius assumed a grave tone of voice: "I assure you, Cosette, that it is impossible."

"Ah! you put on your man's voice, Monsieur. Very well, I'll go. You, father, you have not sustained me. Monsieur my husband, Monsieur my papa, you are tyrants. I am going to tell grand-father of you. If you think that I shall come back and talk nonsense to you, you are mistaken. I am proud. I wait for you now; you will see that it is you who will get tired without me. I am going away, very well." And she went out.

Two seconds later, the door opened again, her fresh rosy face passed once more between the two folding doors, and she cried to them: "I am very angry." The door closed again and the darkness returned. It was like a stray sunbeam which, without suspecting it, should have suddenly traversed the night.

Marius made sure that the door was well closed.

"Poor Cosette!" murmured he, "when she knows ——" At these words, Jean Valjean trembled in every limb. He fixed upon Marius a bewildered eye.

"Cosette! Oh yes, it is true, you will tell this to Cosette. That is right. Stop, I had not thought of that. People have the strength for some things, but not for others. Monsieur, I beseech you, I entreat you, Monsieur, give me your most sacred word, do not tell her. Is it not enough that you know it yourself? I could have told it of myself without being forced to it, I would have told it to the universe, to all the world, that would be nothing to me. But she, she doesn't know what it is, it would appal her. A convict, why! you would have to explain it to her, to tell her: It is a man who has been in the galleys. She saw the Chain pass by one day. Oh, my God!

He sank into an arm-chair and hid his face in both hands. He could not be heard, but by the shaking of his shoulders it could be seen that he was weeping. Silent tears, terrible tears.

There is a stifling in the sob. A sort of convulsion seized him, he bent over upon the back of the arm-chair as if to breathe, letting his arms hang down and allowing Marius to see his face bathed in tears, and Marius heard him murmur so low that his voice seemed to come from a bottomless depth: "Oh! would that I could die!"

"Be calm," said Marius, "I will keep your secret for myself alone."

And, less softened perhaps than he should have been, but obliged for an hour past to familiarize himself with a fearful surprise, seeing by degrees a convict superimposed before his eyes upon M. Fauchelevent, possessed little by little of this dismal reality, and led by the natural tendency of the position to determine the distance which had just been put between this man and himself, Marius added:

"It is impossible that I should not say a word to you of the trust which you have so faithfully and so honestly restored. That is an act of probity. It is just that a recompense should be given you. Fix the sum yourself, it shall be counted out to you. Do not be afraid to fix it very high."

"I thank you, Monsieur," answered Jean Valjean gently.

He remained thoughtful a moment, passing the end of his forefinger over his thumb-nail mechanically, then he raised his voice: "It is all

nearly finished. There is one thing left ——” “What?” Jean Valjean had as it were a supreme hesitation, and voiceless, almost breathless, he faltered out rather than said:

“Now that you know, do you think, Monsieur, you who are the master, that I ought not to see Cosette again?”

“I think that would be best,” answered Marius coldly.

“I shall not see her again,” murmured Jean Valjean.

And he walked towards the door.

He placed his hand upon the knob, the latch yielded, the door started, Jean Valjean opened it wide enough to enable him to pass out, stopped a second motionless, then shut the door, and turned towards Marius.

He was no longer pale, he was livid. There were no longer tears in his eyes, but a sort of tragical flame. His voice had again become strangely calm.

“But, Monsieur,” said he, “if you are willing, I will come and see her. I assure you that I desire it very much. If I had not clung to seeing Cosette, I should not have made the avowal which I have made, I should have gone away; but wishing to stay in the place where Cosette is and to continue to see her, I was compelled in honor to tell you all. You follow my reasoning, do you not? that is a thing which explains itself. You see, for nine years past I have had her near me. We lived first in that ruin on the boulevard, then in the convent, then near the Luxembourg. It was there that you saw her for the first time. You remember her blue plush hat. We were afterwards in the quartier of the Invalides where there was a grating and a garden. Rue Plumet. I lived in a little back-yard where I heard her piano. That was my life. We never left each other. That lasted nine years and some months. I was like her father, and she was my child. I don’t know whether you understand me, Monsieur Pontmercy, but from the present time, to see her no more, to speak to her no more, to have nothing more, that would be hard. If you do not think it wrong, I will come from time to time to see Cosette. I should not come often. I would not stay long. You might say I should be received in the little low room. On the ground floor. I would willingly come in by the back-door, which is for the servants, but that would excite wonder, perhaps. It is better, I suppose, that I should enter by the usual door. Monsieur, indeed, I would really like to see Cosette a little still. As rarely as you please. Put yourself in my place, it is all that I have. And then, we must take care. If I should not come at all, it would have a bad effect, it would be thought singular. For instance, what I can do, is to come in the evening, at nightfall.”

“You will come every evening,” said Marius, “and Cosette will expect you.”

“You are kind, Monsieur,” said Jean Valjean.

Marius bowed to Jean Valjean, happiness conducted despair to the door, and these two men separated.

## II.

## THE OBSCURITIES WHICH A REVELATION MAY CONTAIN.

Marius was completely unhinged.

The kind of repulsion which he had always felt for the man with whom he saw Cosette, was now explained. There was something strangely enigmatic in this person, of which his instinct had warned him. This enigma was the most hideous of disgraces, the galleys. This M. Fauchelevent was the convict, Jean Valjean.

To suddenly find such a secret in the midst of one's happiness, is like the discovery of a scorpion in a nest of turtle-doves.

Was the happiness of Marius and Cosette condemned henceforth to this fellowship? Was that a foregone conclusion? Did the acceptance of this man form a part of the marriage which had been consummated? Was there nothing more to be done?

Had Marius espoused the convict also?

It is of no avail to be crowned with light and with joy; it is of no avail to be revelling in the royal purple hour of life, happy love; such shocks would compel even the archangel in his ecstasy, even the demi-god in his glory, to shudder.

As always happens in changes of view of this kind, Marius questioned himself whether he had not some fault to find with himself? Had he been wanting in perception? Had he been wanting in prudence? Had he been involuntarily stupefied? A little, perhaps. Had he entered, without enough precaution in clearing up its surroundings, upon this love adventure which had ended in his marriage with Cosette? He determined—it is thus, by a succession of determinations by ourselves in regard to ourselves, that life improves us little by little—he determined the chimerical and visionary side of his nature, a sort of interior cloud peculiar to many organizations, and which, in paroxysms of passion and grief, dilates, the temperature of the soul changing, and pervades the entire man, to such an extent as to make him nothing more than a consciousness steeped in a fog. We have more than once indicated this characteristic element of Marius's individuality. He recollected that, in the infatuation of his love, in the Rue Plumet, during those six or seven ecstatic weeks, he had not even spoken to Cosette of that drama of the Gorbeau den in which the victim had taken the very strange course of silence during the struggle, and of escape after it. How had he managed not to speak of it to Cosette? Yet it was so near and so frightful! How had he managed not even to name the Thénardières to her, and, particularly, the day that he met Eponine? He had great difficulty now in explaining to himself his former silence. He did account for it, however. He recalled his stupor, his intoxication for Cosette, love absorbing everything, that uplifting of one by the other into the ideal, and perhaps also, as the imperceptible quantity of reason mingled with this violent and charming state of the soul, a vague and dull instinct to hide and to abolish in his memory that terrible affair with which he dreaded contact, in which he wished to play no part, which he shunned, and in regard to which he could be neither narrator nor witness without being accuser. Besides, those few weeks had been



but a flash; they had had time for nothing, except to love. Finally, everything being weighed, turned over, and examined, if he had told the story of the Gorbeau ambushade to Cosette, if he had named the Thénardiens to her, what would have been the consequences, if he had even discovered that Jean Valjean was a convict, would that have changed him, Marius? Would that have changed her, Cosette? Would he have shrunk back? Would he have adored her less? Would he the less have married her? No. Would it have changed anything in what had taken place? No. Nothing then to regret, nothing to reproach himself with. All was well. There is a God for these drunkards who are called lovers. Blind, Marius had followed the route which he would have chosen had he seen clearly. Love had bandaged his eyes, to lead him where? To Paradise.

But this paradise was henceforth complicated with an infernal accompaniment.

The former repulsion of Marius towards this man, towards this Fauchelevent become Jean Valjean, was now mingled with horror.

In this horror, we must say, there was some pity, and also a certain astonishment.

This robber, this twice-convicted robber, had restored a trust. And what a trust? Six hundred thousand francs. He was also alone in the secret of the trust. He might have kept all, he had given up all.

Moreover, he had revealed his condition of his own accord. Nothing obliged him to do so. If it were known who he was, it was through himself. There was more in that avowal than the acceptance of humiliation, there was the acceptance of peril. To a condemned man, a mask is not a mask, but a shelter. He had renounced that shelter. A false name is security; he had thrown away this false name. He could, he, a galley-slave, have hidden himself forever in an honorable family; he had resisted this temptation. And from what motive? from conscientious scruples. He had explained it himself with the irresistible accent of reality. In short, whatever this Jean Valjean might be, he had uncontestedly an awakened conscience. There was in him some mysterious regeneration begun; and, according to all appearance, for a long time already the scruple had been master of the man. Such paroxysms of justice and goodness do not belong to vulgar natures. An awakening of conscience is greatness of soul.

Jean Valjean was sincere. This sincerity, visible, palpable, unquestionable, evident even by the grief which it caused him, rendered investigation useless and gave authority to all that this man said. Here, for Marius, a strange inversion of situations. What came from M. Fauchelevent? distrust. What flowed from Jean Valjean? confidence.

In the mysterious account which Marius thoughtfully drew up concerning this Jean Valjean, he verified the credit, he verified the debit, he attempted to arrive at a balance. But it was all as it were in a storm. Marius, endeavoring to get a clear idea of this man, and pursuing, so to speak, Jean Valjean in the depths of his thought, lost him and found him again in a fatal mist.

The trust honestly surrendered, the probity of the avowal, that was good. It was like a break in the cloud, but the cloud again became black.

Confused as Marius's recollections were, some shadow of them returned to him.

What was the exact nature of that affair in the Jondrette garret? Why, on the arrival of the police, did this man, instead of making his complaint, make his escape? Here Marius found the answer. Because this man was a fugitive from justice in breach of ban.

Another question: Why had this man come into the barricade? For now Marius saw that reminiscence again distinctly, re-appearing in these emotions like sympathetic ink before the fire. This man was in the barricade. He did not fight there. What did he come there for? Before this question a spectre arose, and made response. Javert. Marius recalled perfectly to mind at this hour the fatal sight of Jean Valjean dragging Javert bound outside the barricade, and he again heard the frightful pistol-shot behind the corner of the little Rue Mondétour. There was, probably, hatred between this spy and the galley-slave. The one cramped the other. Jean Valjean had gone to the barricade to avenge himself. He had arrived late. He knew probably that Javert was a prisoner there. The Corsican vendetta has penetrated into certain lower depths and is their law; it is so natural that it does not astonish souls half-turned back towards the good; and their hearts are so constituted that a criminal, in the path of repentance, may be scrupulous in regard to robbery and not be so in regard to vengeance. Jean Valjean had killed Javert. At least that seemed evident.

Finally, a last question: but to this no answer. This question, Marius felt like a sting. How did it happen that Jean Valjean's existence had touched Cosette's so long? What was this gloomy game of Providence which had placed this child in contact with this man? Are coupling chains then forged on high also, and does it please God to pair the angel with the demon? Can then a crime and an innocence be room-mates in the mysterious galleys of misery? In this strait of the condemned, which is called human destiny, can two foreheads press close to one another, the one childlike, the other terrible, the one all bathed in the divine whiteness of the dawn, the other forever pallid with the glare of an eternal lightning? Who could have determined this inexplicable fellowship? In what manner, through what prodigy, could community of life have been established between this celestial child and this old wretch? Who had been able to bind the lamb to the wolf, and, a thing still more incomprehensible, attach the wolf to the lamb? For the wolf loved the lamb, for the savage being adored the frail being, for, during nine years, the angel had had the monster for a support. Cosette's childhood and youth, her coming to the day, her maidenly growth towards life and light, had been protected by this monstrous devotion. Here the questions exfoliated, so to speak, into innumerable enigmas, abyss opened at the bottom of abyss, and Marius could no longer bend over Jean Valjean without dizziness. What then was this man precipice?

The old Genesiac symbols are eternal; in human society, such as it is and will be, until the day when a greater light shall change it, there are always two men, one superior, the other subterranean; he who follows good is Abel; he who follows evil is Cain. What was this remorseful Cain? What was this bandit religiously absorbed in the adoration

of a virgin, watching over her, bringing her up, guarding her, dignifying her, and enveloping her, himself impure, with purity? What was this cloaca which had venerated this innocence to such an extent as to leave it immaculate? What was this Jean Valjean watching over the education of Cosette? What was this figure of darkness, whose only care was to preserve from all shadow and from all cloud the rising of a star?

In this was the secret of Jean Valjean; in this was also the secret of God.

Before this double secret, Marius recoiled. The one in some sort reassured him in regard to the other. God was as visible in this as Jean Valjean. God has his instruments. He uses what tool He pleases. He is not responsible to man. Do we know the ways of God? Jean Valjean had labored upon Cosette. He had, to some extent, formed that soul. That was incontestable. Well, what then? The workman was horrible; but the work admirable. God performs His miracles as seems good to Himself. He had constructed this enchanting Cosette, and He had employed Jean Valjean on the work. It had pleased Him to choose this strange co-worker. What reckoning have we to ask of Him? Is it the first time that the dunghill has aided Spring to make the rose?

Marius made these answers to himself, and declared that they were good. On all the points which we have just indicated, he had not dared to press Jean Valjean, without avowing to himself that he dared not. He adored Cosette, he possessed Cosette. Cosette was resplendently pure. That was enough for him. What explanation did he need? Cosette was a light. Does light need to be explained? He had all; what could he desire? All, is not that enough? The personal affairs of Jean Valjean did not concern him. In bending over the fatal shade of this man, he clung to this solemn declaration of the miserable being: "*I am nothing to Cosette. Ten years ago, I did not know of her existence.*"

Jean Valjean was a passer. He had said so, himself. Well, he was passing away. Whatever he might be, his part was finished. Henceforth Marius was to perform the functions of Providence for Cosette. Cosette had come forth to find in the azure her mate, her lover, her husband, her celestial mate. In taking flight, Cosette, winged and transfigured, left behind her on the ground, empty and hideous, her chrysalis, Jean Valjean.

In whatever circle of ideas Marius turned, he always came back from it to a certain horror of Jean Valjean. A sacred horror, perhaps, for, as we have just indicated, he felt a *quid divinum* in this man. But, whatever he did, and whatever mitigation he sought, he was always obliged to fall back upon this: he was a convict; that is, the creature who, on the social ladder, has no place, being below the lowest round. After the lowest of men, comes the convict. The convict is no longer, so to speak, the fellow of the living. The law has deprived him of all the humanity which it can take from a man. Marius, upon penal questions, although a democrat, still adhered to the inexorable system, and he had, in regard to those whom the law smites, all the ideas of the law. He had not yet, let us say, adopted all the ideas of progress. He had

not yet come to distinguish between what is written by man and what is written by God, between law and right. He had not examined and weighed the right which man assumes to dispose of the irrevocable and the irreparable. He had not revolted from the word *vengeance*. He thought it natural that certain infractions of the written law should be followed by eternal penalties, and he accepted social damnation as growing out of civilization. He was still at that point, infallibly to advance in time, his nature being good, and in reality entirely composed of latent progress.

Through the medium of these ideas, Jean Valjean appeared to him deformed and repulsive. He was the outcast. He was the convict. This word was for him like a sound of the last trumpet; and, after having considered Jean Valjean long, his final action was to turn away his head. *Vade retro.*

Marius, we must remember, and even insist upon it, though he had questioned Jean Valjean to such an extent, that Jean Valjean had said to him: *You are confessing me*; had not, however, put to him two or three decisive questions. Not that they had not presented themselves to his mind, but he was afraid of them. The Jondrette garret? The barricade? Javert? Who knows where the revelations would have stopped? Jean Valjean did not seem the man to shrink, and who knows whether Marius, after having urged him on, would not have desired to restrain him? In certain supreme conjunctures, has it not happened to all of us, after having put a question, to stop our ears that we might not hear the response? We have this cowardice especially when we love. It is not prudent to question untoward situations to the last degree, especially when the indissoluble portion of our own life is fatally interwoven with them. From Jean Valjean's despairing explanations, some appalling light might have sprung, and who knows but that hideous brilliancy might have been thrown even upon Cosette? Who knows but a sort of infernal glare would have remained upon the brow of this angel? The splutterings of a flash are still lightning. Fatality has such solidarities, whereby innocence itself is impressed with crime by the gloomy law of coloring reflections. The purest faces may preserve forever the reverberation of a horrible surrounding. Wrongly or rightly, Marius had been afraid. He knew too much already. He sought rather to blind than to enlighten himself. In desperation he carried off Cosette in his arms, closing his eyes upon Jean Valjean.

This man was of the night, of the living and terrible night. How should he dare to probe it to the bottom? It is appalling to question the shadow. Who knows what answer it will make? The dawn might be blackened by it forever.

In this frame of mind it was a bitter perplexity to Marius to think that this man should have henceforth any contact whatever with Cosette. These fearful questions, before which he had shrunk, and from which an implacable and definitive decision might have sprung, he now reproached himself almost, for not having put. He thought himself too good, too mild, let us say the word, too weak. This weakness had led him to an imprudent concession. He had allowed himself to be moved. He had done wrong. He should have merely and simply cast off Jean Valjean. Jean Valjean was the Jonah, he should have done it, and

relieved his house of this man. He was vexed with himself; he was vexed with the abruptness of that whirl of emotions which had deafened, blinded, and drawn him on. He was displeased with himself.

What should be done now? Jean Valjean's visits were very repugnant to him. Of what use was this man in his house? What should he do? Here he shook off his thoughts; he was unwilling to probe, he was unwilling to go deeper; he was unwilling to fathom himself. He had promised, he had allowed himself to be led into a promise; even to a convict, especially to a convict, a man should keep his word. Still, his first duty was towards Cosette. In short, a repulsion, which predominated over all else, possessed him.

Marius turned all this assemblage of ideas over in his mind confusedly, passing from one to another, and excited by all. Hence a deep commotion. It was not easy for him to hide this commotion from Cosette, but love is a talent, and Marius succeeded.

Besides, he put without apparent object, some questions to Cosette, who, as candid as a dove is white, suspected nothing; he talked with her of her childhood and her youth, and he convinced himself more and more that all a man can be that is good, paternal, and venerable, this convict had been to Cosette. All that Marius had dimly seen and conjectured was real. This darkly mysterious nettle had loved and protected this lily.

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## Book Eighth

### THE TWILIGHT WANE.

#### I.

##### THE BASEMENT ROOM.

The next day, at nightfall, Jean Valjean knocked at the M. Gillenormand porte-cochère. Basque received him. Basque happened to be in the court yard very conveniently, as if he had had orders. It sometimes happens that one says to a servant: "You will be on the watch for Monsieur So-and-so, when he comes."

Basque, without waiting for Jean Valjean to come up to him, addressed him as follows:

"Monsieur the Baron told me to ask Monsieur whether he desires to go up stairs or to remain below?" "To remain below," answered Jean Valjean.

Basque, who was moreover absolutely respectful, opened the door of the basement room and said: "I will inform Madame."

The room which Jean Valjean entered was an arched and damp basement, used as a cellar when necessary, looking upon the street, paved with red tiles, and dimly lighted by a window with an iron grating.

The room was not of those which are harassed by the brush, the duster, and the broom. In it the dust was tranquil. There the persecution of the spiders had not been organized. A fine web, broadly spread out, very black, adorned with dead flies, ornamented one of the window panes. The room, small and low, was furnished with a pile of empty bottles heaped up in one corner. The wall had been washed with a wash of yellow ochre, which was scaling off in large flakes. At the end was a wooden mantel, painted black, with a narrow shelf. A fire was kindled, which indicated that somebody had anticipated Jean Valjean's answer: *To remain below.*

Two arm-chairs were placed at the corners of the fire-place. Between the chairs was spread, in guise of a carpet, an old bed-side rug, showing more warp than wool. The room was lighted by the fire in the fire-place and the twilight from the window.

Jean Valjean was fatigued. For some days he had neither eaten nor slept. He let himself fall into one of the arm-chairs.

Basque returned, set a lighted candle on the mantel, and retired. Jean Valjean, his head bent down and his chin upon his breast, noticed neither Basque nor the candle. Suddenly he started up. Cosette was behind him. He had not seen her come in, but he had felt that she was coming. He turned. He gazed at her. She was adorably beautiful. But what he looked upon with that deep look, was not her beauty but her soul.

"Ah, well," exclaimed Cosette, "father, I knew that you were singular, but I should never have thought this. What an idea! Marius tells me that it is you who wish me to receive you here." "Yes, it is I." "I expected the answer. Well, I warn you that I am going to make a scene. Let us begin at the beginning. Father, kiss me." And she offered her cheek.

Jean Valjean remained motionless.

"You do not stir. I see it. You get guilty. But it is all the same, I forgive you. Jesus Christ said: Offer the other cheek.' Here it is." And she offered the other cheek.

Jean Valjean did not move. It seemed as if his feet were nailed to the floor.

"This is getting serious," said Cosette. "What have I done to you? I declare I am confounded. You owe me amends. You will dine with us." "I have dined." "That is not true. I will have Monsieur Gillenormand scold you. Grandfathers are made to scold fathers. Come. Go up to the parlor with me. Immediately." "Impossible."

Cosette here lost ground a little. She ceased to order and passed to questions.

"But why not? and you choose the ugliest room in the house to see me in. It is horrible here." "You know, Madame, I am peculiar, I have my whims."

Cosette clapped her little hands together. "Madame! Still again! What does this mean?"

Jean Valjean fixed upon her that distressing smile to which he sometimes had recourse: "You have wished to be Madame. You are so." "Not to you, father." "Don't call me father any more." "What?" "Call me Monsieur Jean. Jean, if you will." "You are no longer

father? I am no longer Cosette? Monsieur Jean? What does this mean? but these are revolutions, these are! what then has happened? look me in the face now. And you will not live with us! And you will not have my room! What have I done to you? what have I done to you? Is there anything the matter?" "Nothing." "Well then?" "All is as usual." "Why do you change your name?" "You have certainly changed yours."

He smiled again with that same smile and added: "Since you are Madame Pontmercy I can surely be Monsieur Jean." "I don't understand anything about it. It is all nonsense; I shall ask my husband's permission for you to be Monsieur Jean. I hope that he will not consent to it. You make me a great deal of trouble. You may have whims, but you must not grieve your darling Cosette. It is wrong. You have no right to be naughty, you are too good."

He made no answer. She seized both his hands hastily, and, with an irresistible impulse, raising them towards her face, she pressed them against her neck under her cloth, which is a deep token of affection. "Oh!" said she to him, "be good!" And she continued: "This is what I call being good: being nice, coming to stay here, there are birds here as well as in the Rue Plumet, living with us, leaving that hole in the Rue de l'Homme Armé, not giving us riddles to guess, being like other people, dining with us, breakfasting with us, being my father."

He disengaged his hands. "You have no more need of a father, you have a husband." Cosette could not contain herself.

"I no more need of a father! To things like that which have no common sense, one really doesn't know what to say!"

"If Toussaint was here," replied Jean Valjean, like one who is in search of authorities and who catches at every straw, "she would be the first to acknowledge that it is true that I always had my peculiar ways. There is nothing new in this. I have always liked my dark corner."

"But it is cold here. We can't see clearly. It is horrid, too, to want to be Monsieur Jean. I don't want you to talk so to me."

"Just now, on my way here," answered Jean Valjean, "I saw a piece of furniture in the Rue Saint Louis. At a cabinet maker's. If I were a pretty woman, I should make myself a present of that piece of furniture. A very fine toilet table; in the present style. What you call rosewood, I think. It is inlaid. A pretty large glass. There are drawers in it. It is handsome."

"Oh! the ugly bear!" replied Cosette.

And with a bewitching sauciness, pressing her teeth together and separating her lips, she blew upon Jean Valjean. It was a Grace copying a kitten.

"I am furious," she said. "Since yesterday, you all make me rage. Everybody spites me. I don't understand. You don't defend me against Marius. Marius doesn't uphold me against you, I am all alone. I arrange a room handsomely. If I could have put the good God into it, I would have done it. You leave me my room upon my hands. My tenant bankrupts me. I order Nicolette to have a nice little dinner. Nobody wants your dinner, Madame. And my father Fauchelevent wishes me to call him Monsieur Jean, and to receive him in a hideous,

old, ugly, mouldy cellar, where the walls have a beard, and where there are empty bottles for vases, and spiders' webs for curtains. You are singular, I admit, that is your way, but a truce is granted to people who get married. You should not have gone back to being singular immediately. So you are going to be well satisfied with your horrid Rue de l'Homme Armé. I was very forlorn there, myself! What have you against me? You give me a great deal of trouble. Fie!"

And, growing suddenly serious, she looked fixedly at Jean Valjean, and added: "So you don't like it that I am happy?"

Artlessness, unconsciously, sometimes penetrates very deep. This question, simple to Cosette, was severe to Jean Valjean. Cosette wished to scratch; she tore.

Jean Valjean grew pale. For a moment he did not answer, then, with an indescribable accent and talking to himself, he murmured: "Her happiness was the aim of my life. Now, God may beckon me away. Cosette, you are happy; my time is full."

"Ah, you have called me Cosette!" exclaimed she. And she sprang upon his neck.

Jean Valjean, in desperation, clasped her to his breast wildly. It seemed to him almost as if he were taking her back.

"Thank you, father!" said Cosette to him.

The transport was becoming poignant to Jean Valjean. He gently put away Cosette's arms, and took his hat.

"Well?" said Cosette.

Jean Valjean answered: "I will leave you, Madame; they are waiting for you." And, from the door, he added: "I called you Cosette. Tell your husband that that shall not happen again. Pardon me."

Jean Valjean went out, leaving Cosette astounded at that enigmatic farewell.

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## II.

### OTHER STEPS BACKWARD.

The following day, at the same hour, Jean Valjean came.

Cosette put no questions to him, was no longer astonished, no longer exclaimed that she was cold, no longer talked of the parlor; she avoided saying either father or Monsieur Jean. She let him speak as he would. She allowed herself to be called Madame. Only she betrayed a certain diminution of joy. She would have been sad, if sadness had been possible for her.

It is probable that she had had one of those conversations with Marius, in which the beloved man says what he pleases, explains nothing, and satisfies the beloved woman. The curiosity of lovers does not go very far beyond their love.

The basement room had made its toilet a little. Basque had suppressed the bottles, and Nicolette the spiders.

Every succeeding morrow brought Jean Valjean at the same hour. He came every day, not having the strength to take Marius's words otherwise than to the letter. Marius made his arrangements, so as to



be absent at the hours when Jean Valjean came. The house became accustomed to M. Fauchelevent's new mode of life. Toussaint aided: "*Monsieur always was just so,*" she repeated. The grand-father issued this decree: "He is an original!" and all was said. Besides, at ninety, no further tie is possible; all is juxtaposition; a new comer is an annoyance. There is no more room; all the habits are formed. M. Fauchelevent, M. Trachevent, grand-father Gillenormand asked nothing better than to be relieved of "that gentleman." He added: "Nothing is more common than these originals. They do all sorts of odd things. No motive. The Marquis de Gnanaples was worse. He bought a palace to live in the barn. They are fantastic appearances which people put on."

Nobody caught a glimpse of the nether gloom. Who could have guessed such a thing, moreover? There are such marches in India; the water seems strange, inexplicable, quivering when there is no wind; agitated where it should be calm. You see upon the surface this causeless boiling; you do not perceive the Hydra crawling at the bottom.

Many men have thus a secret monster, a disease which they feed, a dragon which gnaws them, a despair which inhabits their night. Such a man resembles other people, goes, comes. Nobody knows that he has within him a fearful parasitic pain, with a thousand teeth, which lives in the miserable man, who is dying of it. Nobody knows that this man is a gulf. It is stagnant, but deep. From time to time, a troubling, of which we understand nothing, shows itself on the surface. A mysterious wrinkle comes along, then vanishes, then re-appears; a bubble of air rises and bursts. It is a little thing, it is terrible. It is the breathing of the unknown monster.

Certain strange habits, coming at the time when others are gone, shrinking away while others make a display, wearing on all occasions what might be called the wall-colored mantle, seeking the solitary path, preferring the deserted street, not mingling in conversations, avoiding gatherings and festivals, seeming at one's ease and living poorly, having, though rich, one's key in his pocket and his candle at the porter's, coming in by the side door, going up the back stairs, all these insignificant peculiarities, wrinkles, air bubbles, fugitive folds on the surface, often come from a formidable deep.

Several weeks passed thus. A new life gradually took possession of Cosette; the relations which marriage creates, the visits, the care of the house, the pleasures, those grand affairs. Cosette's pleasures were not costly; they consisted in a single one: being with Marius. Going out with him, staying at home with him, this was the great occupation of her life. It was a joy to them for ever new, to go out arm in arm, in the face of the sun, in the open street, without hiding, in sight of everybody, all alone with each other. Cosette had one vexation. Toussaint could not agree with Nicolette, the wedding of two old maids being impossible, and went away. The grand-father was in good health; Marius argued a few cases now and then; aunt Gillenormand peacefully led, by the side of the new household, that lateral life which was enough for her. Jean Valjean came every day.

The disappearance of familiarity, the Madame, the Monsieur Jean, all this made him different to Cosette. The care which he had taken to detach her from him, succeeded with her. She became more and more

cheerful, and less and less affectionate. However, she still loved him very much, and he felt it. One day she suddenly said to him, "You were my father, you are no longer my father; you were my uncle, you are no longer my uncle; you were Monsieur Fauchelevent, you are Jean. Who are you then? I don't like all that. If I did not know you were so good, I should be afraid of you."

He still lived in the Rue de l'Homme Armé, unable to resolve to move farther from the quartier in which Cosette dwelt.

At first he stayed with Cosette only a few minutes, then went away.

Little by little he got into the habit of making his visits longer. One would have said that he took advantage of the example of the days which were growing longer: he came earlier and went away later.

One day Cosette inadvertently said to him: "Father." A flush of joy illuminated Jean Valjean's gloomy old face. He replied to her: "Say Jean." "Ah true," she answered with a burst of laughter, "Monsieur Jean." "That is right," said he, and he turned away that she might not see him wipe his eyes.

### III.

#### THEY REMEMBER THE GARDEN IN THE RUE PLUMET.

That was the last time. From that last gleam onward, there was complete extinction. No more familiarity, no more good-day with a kiss, never again that word so intensely sweet: father! he was, upon his own demand and through his own complicity, driven in succession from every happiness; and he had this misery, that after having lost Cosette wholly in one day, he had been obliged afterwards to lose her again little by little.

The eye at last becomes accustomed to the light of a cellar. In short, to have a vision of Cosette every day sufficed him. His whole life was concentrated in that hour. He sat by her side, he looked at her in silence, or rather he talked to her of the years long gone, of her childhood, of the convent, of her friends of those days.

One afternoon—it was one of the early days of April, already warm, still fresh, the season of the great cheerfulness of the sunshine, the gardens which, lay about Marius's and Cosette's windows felt the emotion of awakening, the hawthorn was beginning to peep, a jewelled array of gilliflowers displayed themselves upon the old walls, the rosy wolf-mouths gaped in the cracks of the stones, there was a charming beginning of daisies and buttercups in the grass, the white butterflies of the year made their first appearance, the wind, that minstrel of the eternal wedding, oozed in the trees the first notes of that grand auroral symphony which the old poets called the *renouveau*—Marius said to Cosette: "We have said that we would go to see our garden in the Rue Plumet again. Let us go. We must not be ungrateful." And they flew away like two swallows towards the spring. This garden in the Rue Plumet had the effect of the dawn upon them. They had behind them in life already something which was like the spring-time of their love. The house in the Rue Plumet being taken on a lease, still belonged to

Cosette. They went to this garden and this house. In it they found themselves again; they forgot themselves. At night, at the usual hour, Jean Valjean came to the Rue des Filles du Calvaire. "Madame has gone out with Monsieur, and has not returned yet," said Basque to him. He sat down in silence, and waited an hour. Cosette did not return. He bowed his head and went away.

Cosette was so intoxicated with her walk to "the garden," and so happy over having "lived a whole day in her past," that she did not speak of anything else the next day. It did not occur to her that she had not seen Jean Valjean.

"How did you go there?" Jean Valjean asked her. "We walked." "And how did you return?" "In a fiacre."

For some time Jean Valjean had noticed the frugal life which the young couple led. He was annoyed at it. Marius's economy was severe, and the word to Jean Valjean had its absolute sense. He ventured a question: "Why have you no carriage of your own? A pretty brougham would cost you only five hundred francs a month. You are rich."

"I don't know," answered Cosette.

"So with Toussaint," continued Jean Valjean. "She has gone away. You have not replaced her. Why not?"

"Nicolette is enough."

"But you must have a waiting-maid."

"Have not I Marius?"

"You ought to have a house of your own, servants of your own, a carriage, a box at the theatre. There is nothing too good for you. Why not have the advantages of being rich? Riches add to happiness."

Cosette made no answer.

Jean Valjean's visits did not grow shorter. Far from it. When the heart is slipping we do not stop on the descent.

When Jean Valjean desired to prolong his visit, and to make the hours pass unnoticed, he eulogized Marius; he thought him beautiful, noble, courageous, intellectually eloquent, good. Cosette surpassed him. Jean Valjean began again. They were never silent. Marius, this word was inexhaustible; there were volumes in these six letters. In this way Jean Valjean succeeded in staying a long time. To see Cosette, to forget at her side, it was so sweet to him! It was the staunching of his wound. It happened several times that Basque came down twice to say: "Monsieur Gillenormand sends me to remind Madame the Baroness that dinner is served."

On those days, Jean Valjean returned home very thoughtful.

Was there, then, some truth in that comparison of the chrysalis which had presented itself to Marius's mind? Was Jean Valjean indeed a chrysalis who was obstinate, and who came to make visits to his butterfly?

One day he stayed longer than usual. The next day, he noticed that there was no fire in the fireplace. "What!" thought he. "No fire." And he made the explanation to himself: "It is a matter of course. We are in April. The cold weather is over."

"Goodness! how cold it is here!" exclaimed Cosette, as she came in. "Why, no," said Jean Valjean. "So it is you who told Basque not to

make a fire?" "Yes. We are close upon May." "But we have fire until the month of June. In this cellar, it is needed the year round." "I thought that the fire was unnecessary." "That is just one of your ideas!" replied Cosette.

The next day there was a fire. But the two arm-chairs were placed at the other end of the room, near the door. "What does that mean?" thought Jean Valjean.

He went for the arm-chairs, and put them back in their usual place near the chimney.

This fire being kindled again encouraged him, however. He continued the conversation still longer than usual. As he was getting up to go away, Cosette said to him: "My husband said a funny thing to me yesterday." "What was it?" "He said: 'Cosette, we have an income of thirty thousand francs. Twenty-seven that you have, three that my grandfather allows me.' I answered: 'That makes thirty.' 'Would you have the courage to live on three thousand?' I answered: 'Yes, on nothing. Provided it be with you.' And then I asked: 'Why do you say this?' He answered: 'To know'."

Jean Valjean did not say a word. Cosette probably expected some explanation from him; he listened to her in a mournful silence. He went back to the Rue de l'Homme Armé. He was so deeply absorbed that he mistook the door, and instead of entering his own house, he entered the next one. Not until he had gone up almost to the second story did he perceive his mistake, and go down again.

His mind was racked with conjectures. It was evident that Marius had doubts in regard to the origin of these six hundred thousand francs, that he feared some impure source, who knows? that he had perhaps discovered that this money came from him, Jean Valjean, that he hesitated before this suspicious fortune, and disliked to take it as his own, preferring to remain poor, himself and Cosette, than to be rich with a doubtful wealth.

Besides, vaguely, Jean Valjean began to feel that the door was shown him.

The next day, he received, on entering the basement room, something like a shock. The arm-chairs had disappeared. There was not even a chair of any kind.

"Ah now," exclaimed Cosette as she came in, "no chairs! Where are the arm-chairs, then?" "They are gone," answered Jean Valjean. "That is a pretty business!" Jean Valjean stammered: "I told Basque to take them away." "And what for?" "I shall stay only a few minutes to-day." "Staying a little while is no reason for standing while you do stay." "I believe that Basque needed some arm-chairs for the parlor." "What for?" "You doubtless have company this evening." "We have nobody."

Jean Valjean could say not a word more. Cosette shrugged her shoulders: "To have the chairs carried away! The other day you had the fire put out. How singular you are!" "Good-bye," murmured Jean Valjean.

He did not say: "Good-bye, Cosette." But he had not strength to say: "Good-bye, Madame."

He went away overwhelmed. This time he had understood.

The next day he did not come. Cosette did not notice it until night.

"Why," says she, "Monsieur Jean has not come to-day."

She felt something like a slight oppression of the heart, but she hardly perceived it, being immediately diverted by a kiss from Marius.

The next day, he did not come. Cosette paid no attention to it, passed the evening and slept as usual, and thought of it only on awaking. She was so happy! She sent Nicolette very quickly to Monsieur Jean's to know if he were sick, and why he had not come the day before. Nicolette brought back Monsieur Jean's answer. He was not sick. He was busy. He would come very soon. As soon as he could. However, he was going to make a little journey. Madame must remember that he was in the habit of making journeys from time to time. Let there be no anxiety. Let them not be troubled about him.

Nicolette, on entering Monsieur Jean's house, had repeated to him the very words of her mistress: That Madame sent to know "why Monsieur Jean had not come the day before." "It is two days that I have not been there," said Jean Valjean, mildly.

But the remark escaped the notice of Nicolette, who reported nothing of it to Cosette.

#### IV

##### EXTRACTION AND EXTINCTION.

During the last months of the spring and the first months of the summer of 1833, the scattered wayfarers in the Marais, the store-keepers, the idlers upon the doorsteps, noticed an old man neatly dressed in black, every day, about the same hour, at night-fall, come out of the Rue de l'Homme Armé, in the direction of the Rue Sainte Croix de la Bretonnerie, pass by the Blancs Manteaux, to the Rue Culture Sainte Catharine, and, reaching the Rue de l'Echarpe, turn to the left, and enter the Rue Saint Louis.

There he walked, with slow steps, his head bent forward, seeing nothing, hearing nothing, his eye immovably fixed upon one point, always the same, which seemed studded with stars to him, and which was nothing more nor less than the corner of the Rue des Filles du Calvaire. As he approached the corner of that street, his face lighted up; a kind of joy illuminated his eye like an interior halo, he had a fascinated and softened expression, his lips moved vaguely, as if he were speaking to some one whom he did not see, he smiled faintly, and he advanced slowly as he could. You would have said that even while wishing to reach some destination, he dreaded the moment when he should be near it. When there were but a few houses left between him and that street which appeared to attract him, his pace became so slow that at times you might have supposed he had ceased to move. The vacillation of his head and the fixedness of his eye reminded you of the needle seeking the pole. However long he succeeded in deferring it, he never failed at last; he reached the Rue Des Filles du Calvaire; then he stopped; he trembled, he put his head with a kind of gloomy timidity beyond the corner of

the last house, and he looked into that street, and there was in that tragical look something which resembled the bewilderment of the impossible, and the reflection of a forbidden paradise. Then a tear, which had gradually gathered in the corner of his eye, grown large enough to fall, glided over his cheek, and sometimes stopped at his mouth. The old man tasted its bitterness. He remained thus a few minutes, as if he had been stone; then he returned by the same route and at the same pace; and, in proportion as he receded, that look was extinguished.

Little by little, this old man ceased to go as far as the corner of the Rue des Filles du Calvaire; he stopped half way down the Rue Saint Louis; sometimes a little further, sometimes a little nearer. One day, he stopped at the corner of the Rue Culture Sainte Catherine, and looked at the Rue des Filles du Calvaire from the distance. Then he silently moved his head from right to left as if he were refusing himself something, and retraced his steps,

Very soon he no longer came even as far as the Rue Saint Louis. He reached the Rue Pavée, shook his head, and went back; then he no longer went beyond the Rue des Trois Pavillons; then he no longer passed the Blancs Manteaux. You would have said a pendulum which has not been wound up, and the oscillations of which are growing shorter ere they stop.

Every day, he came out of his house at the same hour, he commenced the same walk, but he did not finish it, and, perhaps, unconsciously, he continually shortened it. His whole countenance expressed this single idea: What is the use? The eye was dull; no more radiance. The tear also was gone; it no longer gathered at the corner of the lids; that thoughtful eye was dry. The old man's head was still bent forward; his chin quivered at times; the wrinkles of his thin neck were painful to behold. Sometimes, when the weather was bad, he carried an umbrella under his arm, which he never opened. The good women of the quartier said: "He is a natural." The children followed him laughing.

## Book Ninth

### SUPREME SHADOW, SUPREME DAWN.

#### I.

#### PITY FOR THE UNHAPPY, BUT INDULGENCE FOR THE HAPPY.

It is a terrible thing to be happy! How pleased we are with it! How all-sufficient we think it! How, being in possession of the false aim of life, happiness, we forget the true aim, duty!

We must say, however, that it would be unjust to blame Marius.

Marius, as we have explained, before his marriage, had put no questions to M. Fauchelevent, and, since, he had feared to put any to Jean Valjean. He had regretted the promise into which he had allowed

himself to be led. He had reiterated to himself many times that he had done wrong in making that concession to despair. He did nothing more than gradually to banish Jean Valjean from his house, and to obliterate him as much as possible from Cosette's mind. He had in some sort constantly placed himself between Cosette and Jean Valjean, sure that in that way she would not notice him, and would never think of him. It was more than obliteration, it was eclipse.

Marius did what he deemed necessary and just. He supposed he had, for discarding Jean Valjean, without harshness, but without weakness, serious reasons, which we have already seen, and still others which we shall see further on. Having chanced to meet, in a cause in which he was engaged, an old clerk of the house of Laffitte, he had obtained, without seeking it, some mysterious information which he could not, in truth, probe to the bottom, from respect for the secret which he had promised to keep, and from care for Jean Valjean's perilous situation. He believed at that very time, that he had a solemn duty to perform, the restitution of the six hundred thousand francs to somebody whom he was seeking as cautiously as possible. In the meantime, he abstained from using that money.

As for Cosette, she was in none of these secrets; but it would be hard to condemn her also.

There was an all-powerful magnetism flowing from Marius to her, which compelled her to do, instinctively and almost mechanically, what Marius wished. She felt, in regard to "Monsieur Jean," a will from Marius; she conformed to it. Her husband had had nothing to say to her; she experienced the vague, but clear pressure of his unspoken wishes, and obeyed blindly. Her obedience in this consisted in not remembering what Marius forgot. She had to make no effort for that. Without knowing why herself, and without affording any grounds for censure, her soul had so thoroughly become her husband's soul, that whatever was covered with shadow in Marius's thoughts, was obscured in hers.

We must not go too far, however; in what concerns Jean Valjean, this forgetfulness and this obliteration were only superficial. She was rather thoughtless than forgetful. At heart she really loved him whom she had so long called father. But she loved her husband still more. It was that which had somewhat swayed the balance of this heart, inclined in a single direction.

It sometimes happened that Cosette spoke of Jean Valjean, and wondered. Then Marius calmed her: "He is absent, I think. Didn't he say that he was going away on a journey?" "That is true," thought Cosette. "He was in the habit of disappearing in this way. But not for so long." Two or three times she sent Nicolette to inquire in the Rue de l'Homme Armé if Monsieur Jean had returned from his journey. Jean Valjean had the answer returned that he had not.

Cosette did not inquire further, having but one need on earth, Marius. We must also say that, on their part, Marius and Cosette had been absent. They had been to Vernon. Marius had taken Cosette to his father's grave.

Marius had little by little withdrawn Cosette from Jean Valjean. Cosette was passive.

Moreover, what is called much too harshly, in certain cases, the ingratitude of children, is not always as blameworthy a thing as is supposed. It is the ingratitude of nature. Nature, as we have said elsewhere, "looks forward." Nature divides living beings into the coming and the going. The going are turned towards the shadow, the coming towards the light. Hence a separation, which, on the part of the old, is a fatality, and, on the part of the young, involuntary. This separation, at first insensible, gradually increases, like every separation of branches. The limbs, without parting from the trunk, recede from it. It is not their fault. Youth goes where joy is, to festivals, to brilliant lights, to loves. Old age goes to its end. They do not lose sight of each other, but the ties are loosened. The affection of the young is chilled by life; that of the old by the grave. We must not blame these poor children.

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## II.

### THE LAST FLICKERINGS OF THE EXHAUSTED LAMP.

One day Jean Valjean went down stairs, took three steps into the street, sat down upon a stone block, upon the same block where Gavroche, on the night of the 5th of June, had found him musing; he remained there a few minutes, then went up stairs again. This was the last oscillation of the pendulum. The next day, he did not leave his room. The day after, he did not leave his bed.

His portress, who prepared his frugal meal, some cabbage, or a few potatoes with a little pork, looked into the brown earthen plate, and exclaimed: "Why, you didn't eat anything yesterday, poor dear man!" "Yes, I did," answered Jean Valjean.

"The plate is all full."

"Look at the water-pitcher. That is empty."

"That shows that you have drunk; it don't show that you have eaten."

"Well," said Jean Valjean, "suppose I have only been hungry for water?"

"That is called thirst, and, when people don't eat at the same time, it is called fever."

"I will eat to-morrow."

"Or at Christmas. Why not eat to day? Do people say: I will eat to-morrow? To leave me my whole plateful without touching it! My cole-slaugh, which was so good!"

Jean Valjean took the old woman's hand: "I promise to eat it," said he to her in his benevolent voice.

"I am not satisfied with you," answered the portress.

Jean Valjean scarcely ever saw any other human being than this good woman. There are streets in Paris in which nobody walks, and houses into which nobody comes. He was in one of those streets, and in one of those houses.

While he still went out, he had bought of a brazier for a few sous a



little copper crucifix, which he had hung upon a nail before his bed. The cross is always good to look upon.

A week elapsed, and Jean Valjean had not taken a step in his room. He was still in bed. The portress said to her husband: "The goodman up stairs does not get up any more, he does not eat any more, he won't last long. He has trouble, he has. Nobody can get it out of my head that his daughter has made a bad match."

The porter replied, with the accent of the marital sovereignty: "If he is rich, let him have a doctor. If he is not rich, let him not have any. If he doesn't have a doctor, he will die." "And if he does have one?" "He will die," said the porter.

The portress began to dig up with an old knife some grass which was sprouting in what she called her pavement, and, while she was pulling up the grass, she muttered:

"It is a pity. An old man who is so nice! He is white as a chicken."

She saw a physician of the quartier passing at the end of the street; she took it upon herself to beg him to go up.

"It is on the second floor," said she to him. "You will have nothing to do but go in. As the goodman does not stir from his bed now, the key is in the door all the time."

The physician saw Jean Valjean, and spoke with him.

When he came down, the portress questioned him: "Well, doctor?" "Your sick man is very sick." "What is the matter with him?" "Everything and nothing. He is a man who, to all appearance, has lost some dear friend. People die of that." "What did he tell you?" "He told me that he was well." "Will you come again, doctor?" "Yes," answered the physician. "But another than I must come again."

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### III.

A PEN IS HEAVY TO HIM WHO LIFTED FAUCHELEVENT'S CART.

One evening Jean Valjean had difficulty in raising himself upon his elbow; he felt his wrist and found no pulse; his breathing was short, and stopped at intervals; he realized that he was weaker than he had been before. Then, undoubtedly under the pressure of some supreme desire, he made an effort, sat up in bed, and dressed himself. He put on his old workingman's garb. As he went out no longer, he had returned to it, and he preferred it. He was obliged to stop several times while dressing; the mere effort of putting on his waistcoat, made the sweat roll down his forehead.

Since he had been alone, he had made his bed in the anteroom, so as to occupy this desolate tenement as little as possible.

He opened the valise and took out Cosette's suit.

He spread it upon his bed.

The Bishop's candlesticks were in their place on the mantel. He took two wax tapers from a drawer, and put them into the candlesticks.

Then, although it was still broad daylight, it was in summer, he lighted them. We sometimes see torches lighted thus in broad day, in rooms where the dead lie.

Each step that he took in going from one piece of furniture to another, exhausted him, and he was obliged to sit down. It was not ordinary fatigue which spends the strength that it may be renewed; it was the remnant of possible motion; it was exhausted life pressed out drop by drop in overwhelming efforts, never to be made again.

One of the chairs upon which he sank, was standing before that mirror, so fatal for him, so providential for Marius, in which he had read Cosette's note, reversed on the blotter. He saw himself in this mirror, and did not recognize himself. He was eighty years old; before Marius's marriage, one would hardly have thought him fifty; this year had counted thirty. What was now upon his forehead was not the wrinkle of age, it was the mysterious mark of death. You perceived on it the impress of the relentless talon. His cheeks were sunken; the skin of his face was of that color which suggests the idea of earth already above it; the corners of his mouth were depressed as in that mask which the ancients sculptured upon tombs; he looked at the hollowness with a look of reproach; you would have said it was one of those grand tragic beings who rise in judgment.

He was in that condition, the last phase of dejection, in which sorrow no longer flows; it is, so to speak, coagulated; the soul is covered as if with a clot of despair.

Night had come. With much labor he drew a table and the old arm-chair near the fireplace, and put upon the table pen, ink and paper.

Then, he fainted. When he regained consciousness, he was thirsty. Being unable to lift the water-pitcher, with great effort he tipped it towards his mouth, and drank a swallow.

Then he turned to the bed, and, still sitting, for he could stand but a moment, he looked at the little black dress, and all those dear objects.

Such contemplations last for hours which seem minutes. Suddenly he shivered, he felt that the chill was coming; he leaned upon the table which was lighted by the Bishop's candlesticks, and took the pen.

As neither the pen nor the ink had been used for a long time, the tip of the pen was bent back, the ink was dried, he was obliged to get up and put a few drops of water into the ink, which he could not do without stopping and sitting down two or three times, and he was compelled to write with the back of the pen. He wiped his forehead from time to time.

His hand trembled. He slowly wrote the lines which follow:

"Cosette, I bless you. I am going to make an explanation to you. Your husband was quite right in giving me to understand that I ought to leave; still there is some mistake in what he believed, but he was right. He is very good. Always love him well when I am dead. Monsieur Pontmercy, always love my darling child. Cosette, this paper will be found, this is what I want to tell you, you shall see the figures, if I have the strength to recall them, listen well, this money is really your own. This is the whole story: The white jet comes from Norway, the black jet comes from England, the black glass imitation comes from Germany. The jet is lighter, more precious, more costly?

We can make imitations in France as well as in Germany. It requires a little anvil two inches square, and a spirit-lamp to soften the wax. The wax was formerly made with resin and lamp-black, and cost four francs a pound. I hit upon making it with gum lac and turpentine. This costs only thirty sous, and it is much better. The buckles are made of a violet glass, which is fastened by means of this wax to a narrow rim of black iron. The glass should be violet for iron trinkets, and black for gold trinkets. Spain purchases many of them. That is the country of jet ——"

Here he stopped, the pen fell from his fingers, he gave way to one of those despairing sobs which rose at times from the depths of his being, the poor man clasped his head with both hands, and reflected.

"Oh!" exclaimed he within himself (pitiful cries, heard by God alone), "it is all over. I shall never see her more. She is a smile which has passed over me. I am going to enter into the night without even seeing her again. Oh! a minute, an instant, to hear her voice, to touch her dress, to look at her, the angel! and then to die! It is nothing to die, but it is dreadful to die without seeing her. She would smile upon me, she would say a word to me. Would that harm anybody? No, it is over, forever. Here I am, all alone. My God! my God! I shall never see her again."

At this moment there was a rap at his door.

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#### IV

##### A BOTTLE OF INK WHICH SERVES ONLY TO WHITEN.

That very day, or rather that very evening, just as Marius had left the table and retired into his office, having a bundle of papers to study over, Basque had handed him a letter, saying: "the person who wrote the letter is in the antechamber."

Cosette had taken grandfather's arm, and was walking in the garden.

A letter, as well as a man, may have a forbidding appearance. Coarse paper, clumsy fold, the mere sight of certain missives displeases. The letter which Basque brought was of this kind.

Marius took it. It smelt of tobacco. Nothing awakens a reminiscence like an odor. Marius recognized this tobacco. He looked at the address: *To Monsieur, Monsieur the Baron Pommerey. In his hôtel.* The recognition of the tobacco made him recognize the handwriting. We might say that astonishment has its flashes. Marius was, as it were, illuminated by one of those flashes.

The scent, the mysterious aid-memory, revived a whole world within him. Here was the very paper, the manner of folding, the paleness of the ink; here was, indeed, the well known handwriting; above all, here was the tobacco. The Jondrette garret appeared before him.

Thus, strange freak of chance! one of the two traces which he had sought so long, the one which he had again recently made so many efforts to gain, and which he believed forever lost, came of itself to him.

He broke the seal eagerly and read—"Monsieur Baron.

"If the Supreme Being had given me the talents for it, I could have been Baron Thénard, member of the Institute (Academy of Sciences), but I am not so. I merely bear the same name that he does, happy if this remembrance commends me to the excellence of your bounties. The benefit with which you honor me will be reciprocal. I am in possession of a secret concerning an individual. This individual concerns you. I hold the secret at your disposition, desiring to have the honor of being yuseful to you. I will give you the simple means of drivving from your honorable family this individual who has no right in it, Madame the Baronness being of high birth. The sanctuary of virtue could not coabit longer with crime without abdicating.

"I atend in the entichamber the orders of Monsieur the Baron.

"With respect."

The letter was signed "THENARD."

This signature was not a false one. It was only a little abridged.

Besides the rigmarole and the orthography completed the revelation. The certificate of origin was perfect. There was no doubt possible.

The emotion of Marius was deep. After the feeling of surprise, he had a feeling of happiness. Let him now find the other man whom he sought, the man who had saved him, Marius, and he would have nothing more to wish.

He opened one of his secretary drawers, took out some bank-notes, put them in his pocket, closed the secretary, and rang. Basque appeared.

"Show him in," said Marius.

Basque announced: "Monsieur Thénard."

A man entered.

A new surprise for Marius. The man who came in was perfectly unknown to him.

This man, old withal, had a large nose, his chin in his cravat, green spectacles, with double shade of green silk over his eyes, his hair polished and smoothed down his forehead close to the eyebrows, like the wigs of English coachmen in high life. His hair was grey. He was dressed in black from head to foot, in a well worn but tidy black; a bunch of trinkets, hanging from his fob, suggested a watch. He held an old hat in his hand. He walked with a stoop, and the crook of his back increased the lowness of his bow.

What was striking at first sight was, that this person's coat, too full, although carefully buttoned, did not seem to have been made for him. Here a short digression is necessary.

There was in Paris, at that period, in an old shanty, in the Rue Beaurellis, near the Arsenal, an ingenious Jew, whose business it was to change a rascal into an honest man. Not for too long a time, which might have been uncomfortable for the rascal. The change was made at sight, for a day or two, at the rate of thirty sous a day, by means of a costume, resembling, as closely as possible, that of honest people generally. This renter of costumes was called *the Changer*; the Parisian thieves had given him this name, and knew him by no other. He had a tolerably complete wardrobe. The rags with which he tricked out his peo-

ple were almost respectable. He had specialties and categories ; upon each nail in his shop, hung, worn and rumped, a social condition ; here the magistrate's dress, there the euré's dress, there the banker's dress, in one corner the retired soldier's dress, in another the literary man's dress, farther on the statesman's dress. This man was the customer of the immense drama which knavery plays in Paris. His hut was the green-room whence robbery came forth, and whither swindling returned. A ragged rogue came to this wardrobe, laid down thirty sous, and chose, according to the part which he wished to play that day, the dress which suited him, and, when he returned to the street, the rogue was somebody. The next day the clothes were faithfully brought back, and the Changer, who trusted everything to the robbers, was never robbed. These garments had one inconvenience, 'they were not a fit ;' not having been made for those who wore them, they were tight for this man, baggy for that, and fitted nobody. Every thief who exceeded the human average in smallness or in bigness, was ill at ease in the costumes of the Changer. He must be neither too fat nor too lean. The Changer had provided only for ordinary men. He had taken the measure of the species in the person of the first chance vagabond, who was neither thick nor thin, neither tall nor short. Hence adaptations, sometimes difficult, with which the Changer's customers got along as well as they could. So much the worse for the exceptions ! The Statesman's dress, for instance, black from top to toe, and consequently suitable, would have been too large for Pitt and too small for Castelcicala. The *Statesman's* suit was described as follows in the Changer's catalogue ; we copy : 'A black cloth coat, pantaloons of black double-milled cassimere, a silk waistcoat, boots, and linen.' There was in the margin : '*Ancient ambassador*,' and a note which we also transcribe : 'In a separate box, a wig neatly frizzled, green spectacles, trinkets, and two little quill tubes an inch in length wrapped in cotton.' This all went with the Statesman, ancient ambassador. This entire costume was, if we may use the word, emaciated ; the seams were turning white, an undefined button-hole was appearing at one of the elbows ; moreover, a button was missing on the breast of the coat ; but this was a slight matter ; as the Statesman's hand ought always to be within the coat and upon the heart, its functions was to conceal the absent button.

If Marius had been familiar with the occult institutions of Paris, he would have recognised immediately, on the back of the visitor whom Basque had just introduced, the Statesman's coat borrowed from the Unhook-me-that of the Changer.

Marius's disappointment, on seeing another man enter than the one he was expecting, turned into dislike towards the new comer. He examined him from head to foot, while the personage bowed without measure, and asked him in a sharp tone :

"What do you want ?"

The man answered with an amiable grin of which the caressing smile of a crocodile would give some idea :

"It seems to me impossible that I have not already had the honor of seeing Monsieur the Baron in society. I really think that I met him privately some years ago, at Madame the Princess Bagration's and in the salons of his lordship the Viscount Dambray, peer of France."

• It is always good tactics in rascality to pretend to recognise one whom you do not know.

Marius listened attentively to the voice of this man. He watched for the tone and gesture eagerly, but his disappointment increased; it was a whining pronunciation, entirely different from the sharp and dry sound of voice which he expected. He was completely bewildered.

"I don't know," said he, "either Madame Bagration or M. Dambray. I have never in my life set foot in the house of either the one or the other."

The answer was testy. The person, gracious notwithstanding, persisted:

"Then it must be at Chateaubriand's that I have seen Monsieur? I know Chateaubriand well. He is very affable. He says to me sometimes: 'Thénard, my friend, won't you drink a glass of wine with me?'"

Marius's brow grew more and more severe:

"I have never had the honor of being received at Monsieur de Chateaubriand's. Come to the point. What is it you wish?"

The man, in view of the harsher voice, made a lower bow.

"Monsieur Baron, deigns to listen to me. There is in America, in a region which is near Panama, a village called La Joya. This village is composed of a single house. A large, square, three-story adobe each side of the square five hundred feet long, each story set back twelve feet from the story below, so as to leave in front a terrace which runs round the building, in the centre an interior court in which are provisions and ammunition, no windows, loopholes, no door, ladders, ladders to mount from the ground to the first terrace, and from the first to the second, and from the second to the third, ladders to descend into the interior court, no doors to the rooms, hatchways, no stairs to the rooms, ladders; at night the hatchways are closed, the ladders drawn in; swivels and carbines are aimed through the port-holes; no means of entering; a house by day, a citadel by night, eight hundred inhabitants, such is this village. Why so much precaution? because the country is dangerous; it is full of anthropophagi. Then why do people go there? because that country is wonderful; gold is found there."

"What are you coming to?" Marius interrupted, who from disappointment was passing to impatience.

"To this, Monsieur Baron. I am an old weary diplomatist. The old civilization has used me up. I wish to try the savages."

"What then?"

"Monsieur Baron, selfishness is the law of the world. The proletarian country-woman who works by the day, turns round when the diligence passes, the proprietary country-woman who works in her own field, does not turn round. The poor man's dog barks at the rich man, the rich man's dog barks at the poor man. Every one for himself. Interest is the motive of men. Gold is the loadstone."

"What then? Conclude."

"I would like to go and establish myself at La Joya. There are three of us. I have my spouse and my young lady; a girl who is very beautiful. The voyage is long and dear. I must have a little money."

• "How does that concern me?" inquired Marius.

The stranger stretched his neck out of his cravat, a movement characteristic of the vulture, and replied, with redoubled smiles:

"Then Monsieur the Baron has not read my letter?"

That was not far from true. The fact is, that the contents of the epistle had glanced off from Marius. He had seen the handwriting rather than read the letter. He scarcely remembered it. Within a moment a new clue had been given him. He had noticed this remark: My spouse and my young lady. He fixed a searching eye upon the stranger. An examining judge could not have done better. He seemed to be lying in ambush for him. He answered: 'Explain.'

The stranger thrust his hands into his fobs, raised his head without straightening his backbone, but scrutinizing Marius in his turn with the green gaze of his spectacles.

"Certainly, Monsieur the Baron. I will explain. I have a secret to sell you." "A secret?" "A secret." "Which concerns me?" "Somewhat." "What is this secret?"

Marius examined the man more and more closely, while listening to him.

"I commence gratis," said the stranger. "You will see that I am interesting." "Go on." "Monsieur Baron, you have in your house a robber and an assassin."

Marius shuddered. "In my house? no," said he.

The stranger, imperturbable, brushed his hat with his sleeve, and continued: "Assassin and robber. Observe, Monsieur Baron, that I do not speak here of acts, old, by-gone, and withered, which may be cancelled by prescription in the eye of the law, and by repentance in the eye of God. I speak of recent acts, present acts, acts yet unknown to justice at this hour. I will proceed. This man has glided into your confidence, and almost into your family, under a false name. I am going to tell you his true name. And to tell it to you for nothing."

"I am listening." "His name is Jean Valjean." "I know it." "I am going to tell you, also for nothing, who he is." "Say on." "He is an old convict." "I know it." "You know it since I have had the honor of telling you." "No. I knew it before."

Marius's cool tone, that double reply, *I know it*, his laconic method of speech, embarrassing to conversation, excited some suppressed anger in the stranger. He shot furtively at Marius a furious look, which was immediately extinguished. Quick as it was, this look was one of those which are recognised after they have once been seen; it did not escape Marius. Certain flames can only come from certain souls; the eye, that window of the thought, blazes with it; spectacles hide nothing; you might as well put a glass over hell.

The stranger resumed with a smile: "I do not permit myself to contradict Monsieur the Baron. At all events, you must see that I am informed. Now, what I have to acquaint you with, is known to myself alone. It concerns the fortune of Madame the Baroness. It is an extraordinary secret. It is for sale. I offer it to you first. Cheap. Twenty thousand francs."

"I know that secret as well as the others," said Marius.

The person felt the necessity of lowering his price a little.

"Monsieur Baron, say ten thousand francs, and I will go on."

"I repeat, that you have nothing to acquaint me with. I know what you wish to tell me."

There was a new flash in the man's eye. He exclaimed: "Still I must dine to-day. It is an extraordinary secret, I tell you. Monsieur the Baron, I am going to speak. I will speak. Give me twenty francs."

Marius looked at him steadily: "I know your extraordinary secret; just as I knew Jean Valjean's name, just as I know your name." "My name?" "Yes." "That is not difficult, Monsieur Baron. I have had the honor of writing it to you and telling it to you. Thénard." "Dier." "Eh?" "Thénardier." "Who is that?"

In danger the porcupine bristles, the beetle feigns death, the Old Guard forms a square; this man began to laugh.

Then, with a fillip, he brushed a speck of dust from his coat sleeve.

Marius continued: "You are also the workingman Jondrette, the comedian Fabanton, the poet Genflot, the Spaniard Don Alvarès, and the woman Balizard." "The woman what?" "And you have kept a chop-house at Montfermeil." "A chop-house! never." "And I tell you that you are Thénardier." "I deny it." "And that you are a scoundrel. Here." And Marius, taking a bank-note from his pocket, threw it in his face.

"Thanks! pardon! five hundred francs! Monsieur Baron!"

And the man, bewildered, bowing, catching the note, examined it.

"Five hundred francs!" he repeated in astonishment. And he stammered out in an undertone: "A serious *fajiot*." Then bluntly: "Well, so be it," exclaimed he. "Let us make ourselves comfortable."

And, with the agility of a monkey, throwing his hair off backwards, pulling off his spectacles, taking out of his nose and pocketing the two quill tubes of which we have just spoken, and which we have already seen elsewhere on another page of this book, he took off his countenance as one takes off his hat.

His eye kindled; his forehead, uneven, ravined, humped in spots, hideously wrinkled at the top, emerged; his nose became as sharp as a beak; the fierce and cunning profile of the man of prey appeared again.

"Monsieur the Baron is infallible," said he in a clear voice from which all nasality had disappeared, "I am Thénardier."

And he straightened his bent back.

Thénardier, for it was indeed he, was strangely surprised; he would have been disconcerted if he could have been. He had come to bring astonishment, and he himself received it. This humiliation had been compensated by five hundred francs, and, all things considered, he accepted it; but he was none the less astounded.

He saw this Baron Pontmercy for the first time, and, in spite of his disguise, this Baron Pontmercy recognised him, and recognised him thoroughly. And not only was this Baron fully informed, in regard to Thénardier, but he seemed fully informed in regard to Jean Valjean. Who was this almost beardless young man, so icy and so generous, who knew people's names, who knew all their names, and who opened his purse to them, who abused rogues like a judge and who paid them like a dupe?



Thénardier, it will be remembered, although he had been a neighbor of Marius, had never seen him, which is frequent in Paris; he had once heard some talk of his daughters about a very poor young man named Marius who lived in the house. He had written to him, without knowing him, the letter which we have seen. No connexion was possible in his mind between that Marius and M. the Baron Pontmercy.

Through his daughter Azelma, however, whom he had put upon the track of the couple married on the 16th of February, and through his own researches, he had succeeded in finding out many things, and, from the depth of his darkness, he had been able to seize more than one mysterious clue. He had, by dint of industry, discovered, or, at least, by dint of induction, guessed who the man was whom he had met on a certain day in the Grand Sewer. From the man, he had easily arrived at the name. He knew that Madame the Baroness Pontmercy was Cosette. But, in that respect, he intended to be prudent. Who was Cosette? He did not know exactly himself. He suspected indeed some illegitimacy. Fantine's story had always seemed to him ambiguous; but why speak of it? to get paid for his silence? He had, or thought he had, something better to sell than that. And to all appearance, to come and make, without any proof, this revelation to Baron Pontmercy: *Your wife is a bastard*, would only have attracted the husband's boot towards the revelator's back.

In Thénardier's opinion, the conversation with Marius had not yet commenced. He had been obliged to retreat, to modify his strategy, to abandon his position, to change his base; but nothing essential was yet lost, and he had five hundred francs in his pocket. Moreover, he had something decisive to say, and even against this Baron Pontmercy so well informed and so well armed, he felt himself strong. To men of Thénardier's nature, every dialogue is a battle. In that which was about to be commenced, what was his situation? He did not know to whom he was speaking, but he knew about what he was speaking. He rapidly made this interior review of his forces, and after saying: "*I am Thénardier*," he waited.

Marius remained absorbed in thought. At last, then, he had caught Thénardier; this man, whom he had so much desired to find again, was before him: so he would be able to do honor to Colonel Pontmercy's injunction. He was humiliated that that hero should owe anything to this bandit, and that the bill of exchange drawn by his father from the depth of the grave upon him, Marius, should have been protested until this day. It appeared to him, also, in the complex position of his mind with regard to Thénardier, that here was an opportunity to avenge the Colonel for the misfortune of having been saved by such a rascal. However that might be, he was pleased. He was about to deliver the Colonel's shade at last from this unworthy creditor, and it seemed to him that he was about to release his father's memory from imprisonment for debt.

Besides this duty, he had another, to clear up, if he could, the source of Cosette's fortune. The opportunity seemed to present itself. Thénardier knew something, perhaps. It might be useful to probe this man to the bottom. He began with that.

Thénardier had slipped the "serious *fufiot*" into his fob, and was looking at Marius with an almost affectionate humility.

Marius interrupted the silence.

"Thenardier, I have told you your name. Now your secret, what you came to make known to me, do you want me to tell you that? I, too, have my means of information. You shall see that I know more about it than you do. Jean Valjean, as you have said, is an assassin and a robber. A robber, because he robbed a rich manufacturer, M. Madeleine, whose ruin he caused. An assassin, because he assassinated the police-officer, Javert."

"I don't understand, Monsieur Baron," said Thenardier.

"I will make myself understood. Listen. There was, in an arrondissement of the Pas-de-Calais, about 1822, a man who had had some old difficulty with justice, and who, under the name of M. Madeleine, had reformed and re-established himself. He had become in the full force of the term an upright man. By means of a manufacture, that of black glass trinkets, he had made the fortune of an entire city. As for his own personal fortune, he had made it also, but secondarily, and in some sort, incidentally. He was the foster-father of the poor. He founded hospitals, opened schools, visited the sick, endowed daughters, supported widows, adopted orphans; he was, as it were, the guardian of the country. He had refused the Cross, he had been appointed mayor. A liberated convict knew the secret of a penalty once-incurred by this man; he informed against him and had him arrested, and took advantage of the arrest to come to Paris and draw from the banker, Laffitte—I have the fact from the cashier himself—by means of a false signature, a sum of more than half a million which belonged to M. Madeleine. This convict who robbed M. Madeleine is Jean Valjean. As to the other act, you have just as little to tell me. Jean Valjean killed the officer Javert; he killed him with a pistol. I, who am now speaking to you, I was present."

Thenardier cast upon Marius the sovereign glance of a beaten man, who lays hold on victory again, and who has just recovered in one minute all the ground which he had lost. But the smile returned immediately; the inferior before the superior can only have a skulking triumph, and Thenardier merely said to Marius: "Monsieur Baron, we are on the wrong track." And he emphasized this phrase by giving his bunch of trinkets an expressive twirl.

"What!" replied Marius, "do you deny that? These are facts."

"They are chimeras. The confidence with which Monsieur the Baron honors me, makes it my duty to tell him so. Before all things, truth and justice. I do not like to see people accused unjustly. Monsieur Baron, Jean Valjean never robbed Monsieur Madeleine, and Jean Valjean never killed Javert."

"You speak strongly! how is that?"

"For two reasons."

"What are they? tell me."

"The first is this? he did not rob Monsieur Madeleine, since it is Jean Valjean himself who was Monsieur Madeleine."

"What is that you are telling me?"

"And the second is this: he did not assassinate Javert, since Javert himself killed Javert."

"What do you mean?"

"That Javert committed suicide."

"Prove it! prove it!" cried Marius, beside himself.

Thenardier resumed, scanning his phrase in the fashion of ancient Alexandrine: "The-police-of-ficer-Ja-vert-was-found-drowned-under-a-boat-by-the-Pont-au-Change."

"But prove it now!"

Thenardier took from his pocket a large envelope of grey paper, which seemed to contain folded sheets of different sizes.

"I have my documents," said he, with calmness. And he added: "Monsieur Baron, in your interest, I wished to find out Jean Valjean to the bottom. I say that Jean Valjean and Madeleine are the same man; and I say that Javert had no other assassin than Javert; and when I speak I have the proofs. Not manuscript proofs; writing is suspicious; writing is complaisant, but proofs in print."

While speaking, Thenardier took out of the envelope two newspapers, yellow, faded, and strongly saturated with tobacco. One of these two newspapers, broken at all the folds, and falling in square pieces, seemed much older than the other.

"Two facts, two proofs," said Thenardier. And unfolding the two papers, he handed them to Marius.

With these two newspapers the reader is acquainted. One, the oldest, a copy of the *Drapeau Blanc*, of the 25th of July, 1823, the text of which can be found on page 41 of the second volume of this book, established the identity of M. Madeleine and Jean Valjean. The other, a *Moniteur* of the 15th of June, 1832, verified the suicide of Javert, adding that it appeared from a verbal report made by Javert to the prefect, that, taken prisoner in the barricade of the Rue de la Chanvrenerie, he had owed his life to the magnanimity of an insurgent who, though he had him at the muzzle of his pistol, instead of blowing out his brains, had fired into the air.

Marius read. There was evidence, certain date, unquestionable proof; these two newspapers had not been printed expressly to support Thenardier's words. The note published in the *Moniteur* was an official communication from the prefecture of police. Marius could not doubt. The information derived from the cashier was false, and he himself was mistaken. Jean Valjean suddenly growing grand, arose from the cloud. Marius could not restrain a cry of joy:

"Well, then, this unhappy man is a wonderful man! all that fortune was really his own! he is Madeleine, the providence of a whole region! he is Jean Valjean, the saviour of Javert! he is a hero! he is a saint!"

"He is not a saint, and he is not a hero," said Thenardier. "He is an assassin and a robber."

And he added with the tone of a man who begins to feel some authority in himself: "Let us be calm."

Robber, assassin; these words, which Marius supposed were gone, yet which came back, fell upon him like a shower of ice.

"Again," said he.

"Still," said Thenardier. "Jean Valjean did not rob Madeleine, but he is a robber. He did not kill Javert, but he is a murderer."

"Will you speak," resumed Marius, "of that petty theft of forty years ago, expiated, as appears from your newspapers themselves, by a hole life of repentance, abnegation, and virtue?"

"I said assassination and robbery, Monsieur Baron. And I repeat that I speak of recent facts. What I have to reveal to you is absolutely unknown. It belongs to the unpublished. And perhaps you will find in it the source of the fortune adroitly presented by Jean Valjean to Madame the Baroness. I say adroitly, for, by a donation of this kind, to glide into an honorable house, the comforts of which he will share, and, by the same stroke, to conceal his crime, to enjoy his robbery, to bury his name, and to create himself a family, that would not be very unskilful."

"I might interrupt you here," observed Marius; "but continue."

"Monsieur Baron, I will tell you all, leaving the recompense to your generosity. This secret is worth a pile of gold. You will say to me: why have you not gone to Jean Valjean? For a very simple reason: I know that he has dispossessed himself, and dispossessed in your favor, and I think the contrivance ingenious; but he has not a sou left, he would show me his empty hands, and, since I need some money for my voyage to La Joya, I prefer you, who have all, to him who has nothing. I am somewhat fatigued; allow me to take a chair."

Marius sat down, and made sign to him to sit down.

Thenardier installed himself in a cappadine chair, took up the two newspapers, thrust them back into the envelope, and muttered, striking the *Drapeau Blanc* with his nail: "it cost me some hard work to get this one." This done, he crossed his legs and lay back in his chair, a characteristic of people who are sure of what they are saying, then entered into the subject seriously, and emphasizing his words:

"Monsieur Baron, on the 6th of June, 1832, about a year ago, the day of the émeute, a man was in the Grand Sewer of Paris, near where the sewer empties into the Seine, between the Pont des Invalides and the Pont d'Iéna."

Marius suddenly drew his chair near Thenardier's. Thenardier noticed this movement, and continued with the deliberation of a speaker who holds his interlocutor fast, and who feels the palpitation of his adversary beneath his words:

"This man, compelled to conceal himself, for reasons foreign to politics, however, had taken the sewer for his dwelling, and had a key to it. It was, I repeat it, the 6th of June; it might have been eight o'clock in the evening. The man heard a noise in the sewer. Very much surprised, he hid himself, and watched. It was a sound of steps, somebody was walking in the darkness; somebody was coming in his direction. Strange to say, there was another man in the sewer beside him. The grating of the outlet of the sewer was not far off. A little light which came from it, enabled him to recognise the new comer, and to see that this man was carrying something on his back. He walked bent over. The man who was walking bent over, was an old convict, and what he was carrying upon his shoulders was a corpse. Assassination *in flagrante delicto*, if ever there was such a thing. As for the robbery, it follows of course; nobody kills a man for nothing. This convict was going to throw this corpse into the river. It is a noteworthy fact, that before reaching the grating of the outlet, this convict, who came from a distance in the sewer, had been compelled to pass through a horrible quagmire in which it would seem that he might have left the

corpse; but, the sewer-men working upon the quagmire might, the very next day, have found the assassinated man, and that was not the assassin's game. He preferred to go through the quagmire with his load, and his efforts must have been terrible; it is impossible to put one's life in greater peril; I do not understand how he came out of it alive."

Marius's chair drew still nearer. Thenardier took advantage of it to draw a long breath. He continued:

"Monsieur Baron, a sewer is not the Champ de Mars. One lacks everything there, even room. When two men are in a sewer, they must meet each other. That is what happened. The resident and the traveller were compelled to say good-day to each other, to their mutual regret. The traveller said to the resident: '*You see what I have on my back, I must get out, you have the key, give it to me.*' This convict was a man of terrible strength. There was no refusing him. Still he who had the key parleyed, merely to gain time. He examined the dead man, but he could see nothing, except that he was young, well dressed, apparently a rich man, and all disfigured with blood. While he was talking, he found means to cut and tear off from behind, without the assassin perceiving it, a piece of the assassinated man's coat. A piece of evidence, you understand; means of getting trace of the affair, and proving the crime upon the criminal. He put this piece of evidence in his pocket. After which he opened the grating, let the man out with his encumbrance on his back, shut the grating again and escaped, little caring to be mixed up with the remainder of the adventure, and especially desiring not to be present when the assassin should throw the assassinated man into the river. You understand now. He who was carrying the corpse was Jean Valjean; he who had the key is now speaking to you, and the piece of the coat——."

Thenardier finished the phrase by drawing from his pocket and holding up, on a level with his eyes, between his thumbs and his forefingers, a strip of ragged black cloth, covered with dark stains.

Marius had risen, pale, hardly breathing, his eye fixed upon the scrap of black cloth, and, without uttering a word, without losing sight of this rag, he retreated to the wall, and, with his right hand stretched behind him, groping about for a key which was in the lock of a closet near the chimney. He found this key, opened the closet, and thrust his arm into it without looking, and without removing his startled eyes from the fragment that Thenardier held up. Meanwhile Thenardier continued:

"Monsieur Baron, I have the strongest reasons to believe that the assassinated young man was an opulent stranger drawn into a snare by Jean Valjean, and the bearer of an enormous sum."

"The young man was myself, and there is the coat!" cried Marius, and he threw an old black coat covered with blood upon the carpet.

Then, snatching the fragment from Thenardier's hands, he bent down over the coat, and applied the piece to the cut skirt. The edges fitted exactly, and the strip completed the coat.

Thenardier was petrified. He thought this: "I am floored."

Marius rose up, quivering, desperate, flashing.

He felt in his pocket, and walked, furious, towards Thenardier, offering him and almost pushing into his face his fist full of five hundred and a thousand franc notes.

"You are a wretch! you are a liar, a slanderer, a scoundrel. You came to accuse this man, you have justified him; you wanted to destroy him, you have succeeded only in glorifying him. And it is you who are a robber! and it is you who are an assassin! I saw you, Thenardier, Jondrette, in that den on the Boulevard de l'Hôpital. I know enough about you to send you to the galleys, and further even, if I wished. Here, there are a thousand francs, braggart that you are!"

And he threw a bill for a thousand francs to Thenardier.

"Ah! Jondrette, Thenardier, vile knave! let this be a lesson to you, peddler of secrets, trader in mysteries, fumbler in the dark, wretch! Take these five hundred francs, and leave this place! Waterloo protects you."

"Waterloo!" muttered Thenardier, pocketing the five hundred francs with the thousand francs.

"Yes, assassin! you saved the life of a colonel there——"

"Of a general," said Thenardier, raising his head.

"Of a colonel!" replied Marius with a burst of passion. "I would not give a farthing for a general. And you came here to act out your infamy! I tell you that you have committed every crime. Go! out of my sight! Be happy only, that is all that I desire. Ah! monster! there are three thousand francs more. Take them. You will start tomorrow for America, with your daughter, for your wife is dead, abominable liar. I will see to your departure, bandit, and I will count out to you then twenty thousand francs. Go and get hung elsewhere!"

"Monsieur Baron," answered Thénardier, bowing to the ground, "eternal gratitude."

And Thénardier went out, comprehending nothing, astounded and transported with this sweet crushing under sacks of gold and with this thunderbolt bursting upon his head in bank-notes.

Thunderstruck he was, but happy also; and he would have been very sorry to have had a lightning rod against that thunderbolt.

Let us finish with this man at once. Two days after the events which we are now relating, he left, through Marius's care, for America, under a false name, with his daughter Azelma, provided with a draft upon New York for twenty thousand francs. Thénardier, the moral misery of Thénardier, the broken down bourgeois, was irremediable; he was in America what he had been in Europe. The touch of a wicked man is often enough to corrupt a good deed and make an evil result spring from it. With Marius's money, Thénardier became a slaver.

As soon as Thénardier was out of doors, Marius ran to the garden where Cosette was still walking:

"Cosette! Cosette!" cried he, "Come! come quick! Let us go. Basque, a fiacre! Cosette, come. Oh! my God! It was he who saved my life! Let us not lose a minute! Put on your shawl."

Cosette thought him mad, and obeyed.

He did not breathe, he put his hand upon his heart to repress its beating. He walked to and fro with rapid strides, he embraced Cosette: "Oh! Cosette! I am an unhappy man!" said he.

Marius was in a maze. He began to see in this Jean Valjean a strangely lofty and saddened form. An unparalleled virtue appeared before him, supreme and mild, humble in its immensity. The convict was trans-

figured into Christ. Marius was bewildered by this marvel. He did not know exactly what he saw, but it was grand.

In a moment, a fiacre was at the door.

Marius helped Cosette in and sprang in himself.

"Driver," said he, "Rue de l'Homme Armé, Number 7."

The fiacre started.

"Oh! what happiness!" said Cosette. "Rue de l'Homme Armé! I dared not speak to you of it again. We are going to see Monsieur Jean."

"Your father! Cosette, your father more than ever. Cosette, I see it. You told me that you never received the letter which I sent you by Gavroche. It must have fallen into his hands. Cosette, he went to the barricade to save me. As it is a necessity for him to be an angel, on the way, he saved others; he saved Javert. He snatched me out of the gulf to give me to you. He carried me on his back in that frightful sewer. Oh! I am an unnatural ingrate. Cosette, after having been your providence, he was mine. Only think that there was a horrible quagmire, enough to drown him a hundred times, to drown him in the mire, Cosette! he carried me through that. I had fainted; I saw nothing, I heard nothing, I could know nothing of my own fate. We are going to bring him back, take him with us, whether he will or no, he shall never leave us again. If he is only at home! If we only find him! I will pass the rest of my life in venerating him. Yes, that must be it, do you see, Cosette? Gavroche must have handed my letter to him. It is all explained. You understand."

Cosette did not understand a word.

"You are right," said she to him.

Meanwhile the fiacre rolled on.

## V

### NIGHT BEHIND WHICH IS DAWN.

At the knock which he heard at his door, Jean Valjean turned his head.

"Come in," said he feebly.

The door opened. Cosette and Marius appeared. Cosette rushed into the room. Marius remained upon the threshold, leaning against the easing of the door.

"Cosette!" said Jean Valjean, and he rose in his chair, his arms stretched out and trembling, haggard, livid, terrible, with immense joy in his eyes.

Cosette, stifled with emotion, fell upon Jean Valjean's breast.

"Father!" said she.

Jean Valjean, beside himself, stammered: "Cosette! she? you, Madame? it is you, Cosette? Oh, my God!" And, clasped in Cosette's arms, he exclaimed: "It is you, Cosette? you are here? You forgive me then?"

Marius, dropping his eyelids that the tears might not fall, stepped

forward and murmured between his lips, which were contracted convulsively to check the sobs : " Father ! "

" And you too, you forgive me ! " said Jean Valjean.

Marius could not utter a word, and Jean Valjean added : " Thanks. "

Cosette took off her shawl and threw her hat upon the bed. " They are in my way, " said she. And, seating herself upon the old man's knees, she stroked away his white hair with an adorable grace, and kissed his forehead.

Jean Valjean, bewildered, offered no resistance.

Cosette, who had but a very confused understanding of all this, redoubled her caresses, as if she would pay Marius's debt.

Jean Valjean faltered : " How foolish we are ! I thought I should never see her again. Only think, Monsieur Pontmercy, that at the moment you came in, I was saying to myself : It is over. There is her little dress, I am a miserable man, I shall never see Cosette again, I was saying that at the very moment you were coming up the stairs. Was not I silly ? I was as silly as that ! But we reckon without God. God said : You think that you are going to be abandoned, do you ? No. No, it shall not come to pass like that. Come, here is a poor goodman who has need of an angel. And the angel comes ; and I see my Cosette again ! and I see my darling Cosette again ! Oh ! I was very miserable ! "

For a moment he could not speak, then he continued : " I really needed to see Cosette a little while from time to time. A heart does want a bone to gnaw. Still I felt plainly that I was in the way. I gave myself reasons : they have no need of you, stay in your corner, you have no right to continue for ever. Oh ! bless God, I see her again ! Do you know, Cosette, that your husband is very handsome ? Ah, you have a pretty embroidered collar, yes, yes. I like that pattern. Your husband chose it, did not he ? And then, Cosette, you must have cashmeres. Monsieur Pontmercy, let me call her Cosette. It will not be very long. "

And Cosette continued again : " How naughty to have left us in this way ! Where have you been ? why were you away so long ? Your journeys did not use to last more than three or four days. I sent Nicolette, the answer always was : He is absent. How long since you returned ? Why did not you let us know ? Do you know that you are very much changed. Oh ! the naughty father ! he has been sick, and we did not know it ! Here, Marius, feel his hand, how cold it is ! "

" So you are here, Monsieur Pontmercy, you forgive me ! " repeated Jean Valjean.

At these words, which Jean Valjean now said for the second time, all that was swelling in Marius's heart found an outlet, he broke forth : " Cosette, do you hear ? that is the way with him ! he begs my pardon, and do you know what he has done for me, Cosette ? he has saved my life. He has done more. He has given you to me. And, after having saved me, and after having given you to me, Cosette, what did he do with himself ? he sacrificed himself. There is the man. And, to me the ungrateful, to me the forgetful, to me the pitiless, to me the guilty, he says : Thanks ! Cosette, my whole life passed at the feet of this man, would be too little. That barricade, that sewer, that furnace, that cloa-



ca, he went through everything for me, for you Cosette! He bore me through death in every form which he accepted for himself. All courage, all virtue, all heroism, all sanctity, he has it all, Cosette, that man is an angel!"

"Hush! hush!" said Jean Valjean in a whisper. "Why tell all that?"

"But you!" exclaimed Marius, with a passion in which veneration was mingled, "why have not you told it? It is your fault, too. You save people's lives, and you hide it from them! You do more, under pretence of unmasking yourself, you calumniate yourself. It is frightful."

"I told the truth," answered Jean Valjean.

"No," replied Marius, "the truth is the whole truth; and you did not tell it. You were Monsieur Madeleine, why not have said so? You had saved Javert, why not have said so? I owe my life to you, why not have said so?"

"Because I thought as you did. I felt that you were right. It was necessary that I should go away. If you had known that affair of the sewer, you would have made me stay with you. I should then have had to keep silent. If I had spoken, it would have embarrassed all."

"Embarrassed what? embarrassed whom?" replied Marius. "Do you suppose you are going to stay here? We are going to carry you back. Oh! my God! when I think it was by accident that I learned it all! We are going to carry you back. You are a part of us. You are her father and mine. You shall not spend another day in this horrid house. Do not imagine that you will be here to-morrow."

"To-morrow," said Jean Valjean, "I shall not be here, but I shall not be at your house."

"What do you mean?" replied Marius. "Ah now, we shall allow no more journeys. You shall never leave us again. You belong to us. We will not let you go."

"This time, it is for good," added Cosette. "We have a carriage below. I am going to carry you off. If necessary, I shall use force."

And laughing, she made as if she would lift the old man in her arms.

"Your room is still in our house," she continued. "If you knew how pretty the garden is now. The azalias are growing finely. The paths are sanded with river sand: there are some little violet shells. You shall eat some of my strawberries. I water them myself. And no more Madame, and no more Monsieur Jean, we are a republic, are we not, Marius? The programme is changed. If you knew, father, I have had some trouble, there was a red-breast which had made her nest in a hole in the wall, a horrid cat ate her up for me. My poor pretty little red-breast who put her head out at the window and looked at me! I cried over it. I would have killed the cat. But now, nobody cries any more. Everybody laughs, everybody is happy. You are coming with us. How glad grandfather will be! You shall have your bed in the garden, you shall tend it, and we will see if your strawberries are as fine as mine. And then, I will do whatever you wish, and then, you will obey me."

Jean Valjean listened to her without hearing her. He heard the music of her voice rather than the meaning of her words; one of those

big tears which are the gloomy pearls of the soul, gathered slowly in his eye. He murmured :

"The proof that God is good is that she is here."

"Father !" said Cosette.

Jean Valjean continued : "It is very true that it would be charming to live together. They have their trees full of birds. I would walk with Cosette. To be with people who live, who bid each other good morning, who call each other into the garden, would be sweet. We would see each other as soon as it was morning. We would each cultivate our little corner. She would have me eat her strawberries. It would be charming. Only ——" He paused and said mildly : "It is a pity."

The tear did not fall, it went back, and Jean Valjean replaced it with a smile.

Cosette took both the old man's hands in her own.

"My God !" said she, "your hands are colder yet. Are you sick? Are you suffering?"

"No," answered Jean Valjean. "I am very well. Only ——" He stopped.

"Only what?"

"I shall die in a few minutes."

Cosette and Marius shuddered.

"Die !" exclaimed Marius.

"Yes, but that is nothing," said Jean Valjean.

He breathed, smiled, and continued : "Cosette, you were speaking to me, go on, speak again, your little red-breast is dead then, speak, let me hear your voice!"

Marius, petrified, gazed upon the old man.

Cosette uttered a piercing cry : "Father! my father! you shall live. You are going to live. I will have you live, do you hear!"

Jean Valjean raised his head towards her with adoration. "Oh yes, forbid me to die. Who knows? I shall obey perhaps. I was just dying when you came. That stopped me, it seemed to me that I was born again."

"You are full of strength and life," exclaimed Marius. "Do you think people die like that? You have had trouble, you shall have no more. I ask your pardon now, and that on my knees! You shall live, and live with us, and live long. We will take you back. Both of us here will have but one thought henceforth, your happiness!"

"You see," added Cosette in tears, "that Marius says you will not die."

Jean Valjean continued to smile. "If you should take me back, Monsieur Pontmercy, would that make me different from what I am? No; God thought as you and I did, and he has not changed his mind; it is best that I should go away. Death is a good arrangement. God knows better than we do what we need. That you are happy, that Monsieur Pontmercy has Cosette, that youth espouses morning, that there are about you, my children, lilacs and nightingales, that your life is a beautiful lawn in the sunshine, and that all the enchantments of heaven fill your souls, and now, that I who am good for nothing, that I die; surely all this is well. Look you, be reasonable, there is nothing else possible

now, I am sure that it is all over. An hour ago I had a fainting fit. And then, last night, I drank that pitcher full of water. How good your husband is, Cosette! You are much better off than with me."

There was a noise at the door. It was the physician coming in.

"Good day and good by, doctor," said Jean Valjean. "Here are my poor children."

Marius approached the physician. He addressed this single word to him: "Monsieur?" but in the manner of pronouncing it, there was a complete question.

The physician answered the question by an expressive glance.

"Because things are unpleasant," said Jean Valjean, "that is no reason for being unjust towards God."

There was a silence. All hearts were oppressed.

Jean Valjean turned towards Cosette. He began to gaze at her as if he would take a look which should endure through eternity. At the depth of shadow to which he had already descended, ecstasy was still possible to him while beholding Cosette. The reflection of that sweet countenance illumined his pale face. The sepulchre may have its enchantments.

The physician felt his pulse.

"Ah! it was you he needed!" murmured he, looking at Cosette and Marius.

And, bending towards Marius's ear he added very low: "Too late."

Jean Valjean, almost without ceasing to gaze upon Cosette, turned upon Marius and the physician a look of serenity. They heard these almost inarticulate words come from his lips: "It is nothing to die; it is frightful not to live."

Suddenly he arose. These returns of strength are sometimes a sign also of the death-struggle. He walked with a firm step to the wall, put aside Marius and the physician, who offered to assist him, took down from the wall the little copper crucifix which hung there, came back, and sat down with all the freedom of motion of perfect health, and said in a loud voice, laying the crucifix on the table: "Behold the great martyr."

Then his breast sank in, his head wavered, as if the dizziness of the tomb seized him, and his hands resting upon his knees, began to clutch at his pantaloons.

Cosette supported his shoulders, and sobbed, and attempted to speak to him, but could not. There could be distinguished, among the words mingled with that mournful saliva which accompanies tears, sentences like this: "Father! do not leave us. Is it possible that we have found you again only to lose you?"

The agony of death may be said to meander. It goes, comes, advances towards the grave, and returns towards life. There is some groping in the act of dying.

Jean Valjean, after this semi-syncope, gathered strength, shook his forehead as if to throw off the darkness, and became almost completely lucid once more. He took a fold of Cosette's sleeve, and kissed it.

"He is reviving! doctor, he is reviving!" cried Marius.

"You are both kind," said Jean Valjean. "I will tell you what has given me pain. What has given me pain, Monsieur Pontmercy, was

that you have been unwilling to touch that money. That money really belongs to your wife. I will explain it to you, my children; on that account I am glad to see you. The black jet comes from England, the white jet comes from Norway. All this is in the paper you see there, which you will read. For bracelets, I invented the substitution of clasps made by bending the metal, for clasps made by soldering the metal. They are handsomer, better, and cheaper. You understand how much money can be made. So Cosette's fortune is really her own. I give you these particulars so that your minds may be at rest."

The portress had come up, and was looking through the half-open door. The physician motioned her away, but he could not prevent that good, zealous woman from crying to the dying man before she went: "Do you want a priest?"

"I have one," answered Jean Valjean.

And, with his finger, he seemed to designate a point above his head, where, you would have said, he saw some one.

It is probable that the Bishop was indeed a witness of this death-agony.

Cosette slipped a pillow under his back gently.

Jean Valjean resumed: "Monsieur Pontmercy, have no fear, I conjure you. The six hundred thousand francs are really Cosette's. I shall have lost my life if you do not enjoy it! We succeeded very well in making glass-work. We rivalled what is called Berlin jewelry. Indeed, the German black glass cannot be compared with it. A gross, which contains twelve hundred grains very well cut, costs only three francs."

When a being who is dear to us is about to die, we look at him with a look which clings to him, and which would hold him back. Both, dumb with anguish, knowing not what to say to death, despairing and trembling, they stood before him, Marius holding Cosette's hand.

From moment to moment, Jean Valjean grew weaker. He was sinking; he was approaching the dark horizon. His breath had become intermittent; it was interrupted by a slight rattle. He had difficulty in moving his wrist, his feet had lost all motion, and, at the same time that the distress of the limbs and the exhaustion of the body increased, all the majesty of the soul rose and displayed itself upon his forehead. The light of the unknown world was already visible in his eye.

His face grew pale, and at the same time smiled. Life was no longer present, there was something else. His breath died away, his look grew grand. It was a corpse on which you felt wings.

He motioned to Cosette to approach, then to Marius; it was evidently the last minute of the last hour, and he began to speak to them in a voice so faint it seemed to come from afar, and you would have said that there was already a wall between them and him.

"Come closer, come closer, both of you. I love you dearly. Oh! it is good to die so! You too, you love me, my Cosette. I knew very well that you still had some affection for your old goodman. How kind you are to put this cushion under my back! You will weep for me a little, will you not? Not too much. I do not wish you to have any deep grief. You must amuse yourselves a great deal, my children. I forgot to tell you that on buckles without tongues still more is made

than on anything else. A gross, twelve dozen, costs ten francs, and sells for sixty. That is really a good business. So you need not be astonished at the six hundred thousand francs, Monsieur Pontmercy. It is honest money. You can be rich without concern. You must have a carriage, from time to time a box at the theatres, beautiful ball dresses, my Cosette, and then give good dinners to your friends, be very happy. I was writing just now to Cosette. She will find my letter. To her I bequeath the two candlesticks which are on the mantel. They are silver; but to me they are gold, they are diamond; they change the candles which are put into them into consecrated tapers. I do not know whether he who gave them to me is satisfied with me in heaven. I have done what I could. My children, you will not forget that I am a poor man, you will have me buried in the most convenient piece of ground under a stone to mark the spot. That is my wish. No name on the stone. If Cosette will come for a little while sometimes, it will give me pleasure. You too, Monsieur Pontmercy. I must confess to you that I have not always loved you; I ask your pardon. Now, she and you are but one to me. I am very grateful to you. I feel that you make Cosette happy. If you knew, Monsieur Pontmercy, her beautiful rosy cheeks were my joy; when I saw her a little pale, I was sad. There is a five hundred franc bill in the bureau. I have not touched it. It is for the poor. Cosette, do you see your little dress, there on the bed? do you recognise it? Yet it was only ten years ago. How time passes! We have been very happy. It is over. My children, do not weep, I am not going very far, I shall see you from there. You will only have to look when it is night, you will see me smile. Cosette, do you remember Montfermeil? You were in the wood, you were very much frightened; do you remember when I took the handle of the water-bucket? That was the first time I touched your poor little hand. It was so cold! Ah! you had red hands in those days, Mademoiselle, your hands are very white now. And the great doll! do you remember? you called her Catherine. You regretted that you did not carry her to the convent! How you made me laugh sometimes, my sweet angel! When it had rained you launched spears of straw in the gutters, and you watched them. One day I gave you a willow battle-door, and a shuttlecock with yellow, blue, and green feathers. You have forgotten it. You were so cunning when you were little! You played. You put cherries in your ears. Those are things of the past. The forests through which we have passed with our child, the trees under which we have walked, the convents in which we have hidden, the games, the free laughter of childhood, all is in shadow. I imagined that all that belonged to me. There was my folly. Those Thenardiens were wicked. We must forgive them. Cosette, the time has come to tell you the name of your mother. Her name was Fantine. Remember that name: Fantine. Fall on your knees whenever you pronounce it. She suffered much. And loved you much. Her measure of unhappiness was as full as yours of happiness. Such are the distributions of God. He is on high, he sees us all, and he knows what he does in the midst of his great stars. So I am going away, my children. Love each other dearly always. There is scarcely anything else in the world but that: to love one another. You will think sometimes of the

poor old man who died here. O my Cosette! it is not my fault, indeed, if I have not seen you all this time, it broke my heart; I went as far as the corner of the street, I must have seemed strange to the people who saw me pass, I looked like a crazy man, once I went out with no hat. My children, I do not see very clearly now, I had some things more to say, but it makes no difference. Think of me a little. You are blessed creatures. I do not know what is the matter with me, I see a light. Come nearer. I die happy. Let me put my hands upon your dear beloved heads."

Cosette and Marius fell on their knees, overwhelmed, choked with tears, each grasping one of Jean Valjean's hands. Those august hands moved no more.

He had fallen backwards, the light from the candlesticks fell upon him; his white face looked up towards heaven, he let Cosette and Marius cover his hands with kisses; he was dead.

The night was starless and very dark. Without doubt, in the gloom some mighty angel was standing, with outstretched wings, awaiting the soul.

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## VI.

### GRASS HIDES AND RAIN BLOTS OUT.

There is, in the cemetery of Père Lachaise, in the neighborhood of the Potters' field, far from the elegant quartier of that city of sepulchres, far from all those fantastic tombs which display in presence of eternity the hideous fashions of death, in a deserted corner, beside an old wall, beneath a great yew on which the bindwood climbs, among the dog-grass and the mosses, a stone. This stone is exempt no more than the rest from the leprosy of time, from the mould, the lichen, and the droppings of the birds. The air turns it black, the water green. It is near no path, and people do not like to go in that direction, because the grass is high, and they would wet their feet. When there is a little sunshine, the lizards come out. There is, all about, a rustling of wild oats. In the spring, the linnets sing in the tree.

This stone is entirely blank. The only thought in cutting it was of the essentials of the grave, and there was no other care than to make this stone long enough and narrow enough to cover a man.

No name can be read there.

Only many years ago, a hand wrote upon it in pencil these four lines which have become gradually illegible under the rain and the dust, and which are probably effaced:

*Il dort. Quoique le sort fût pour lui bien-étrange,  
Il vivait. Il mourut quand il n'eut plus son ange.  
La chose simplement d'elle-même arriva,  
Comme la nuit se fait lorsque le jour s'en va.*







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